Mucha
DELPHI CLASSICS

Masters of Art

Alphonse Mucha

(1860-1939)

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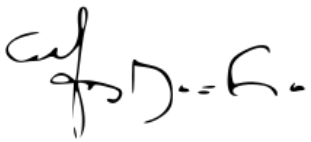

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Masters of Art Series

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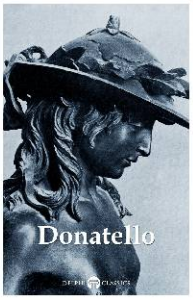

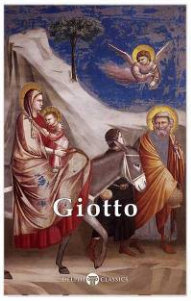

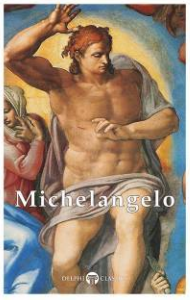

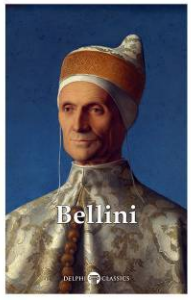

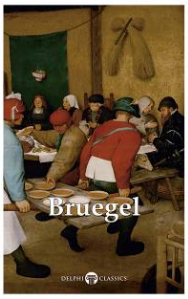

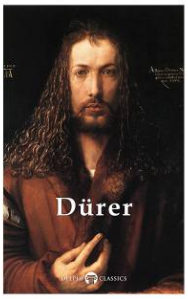

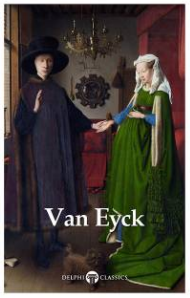

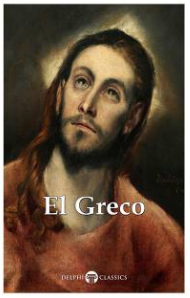

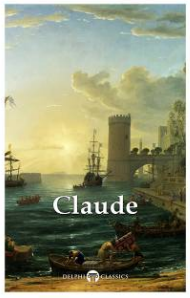

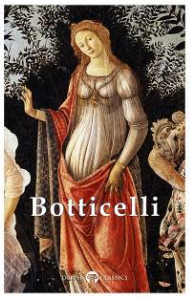

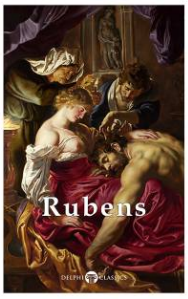

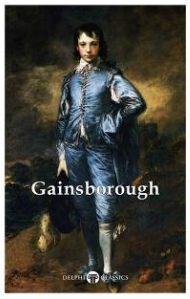

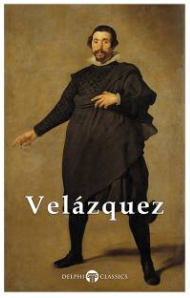

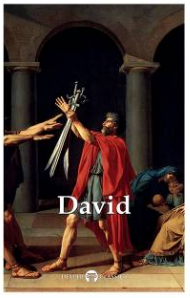

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Masters of Art Series

Alphonse Mucha

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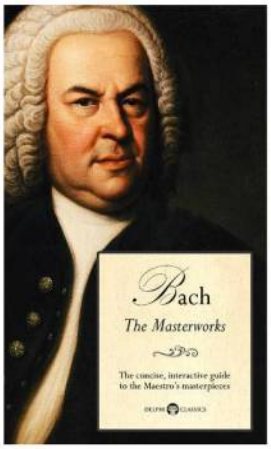

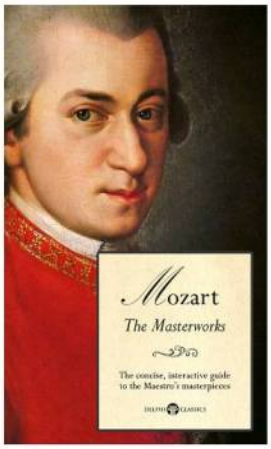

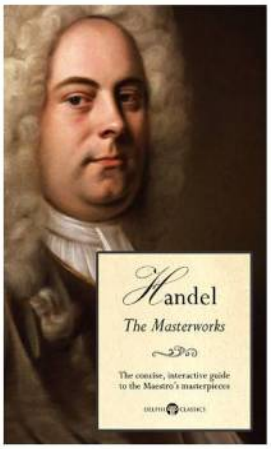

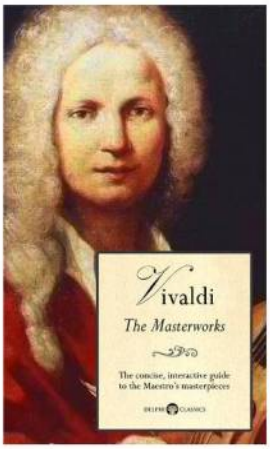

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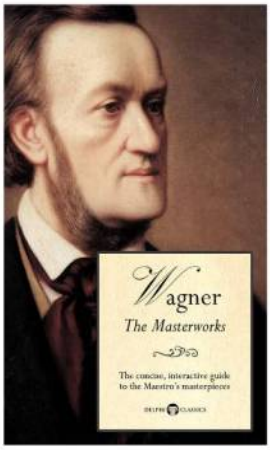
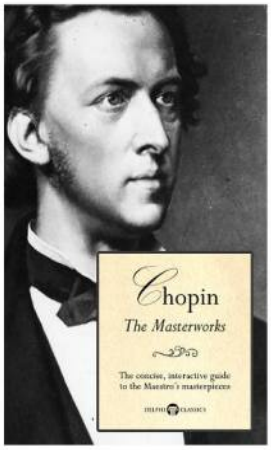
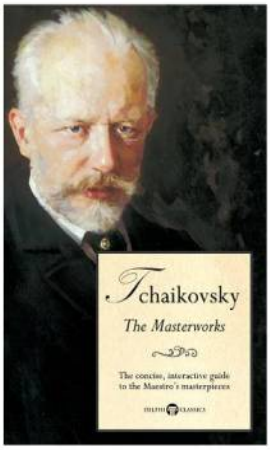
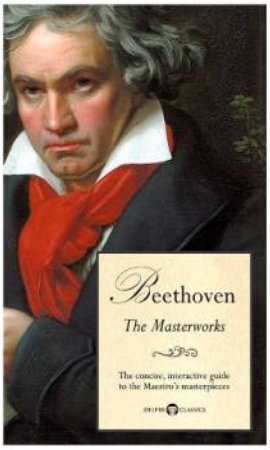








Explore the series so far…

The Highlights

Alphonse Mucha was born on 24 July 1860 in the small town of Ivančice in southern Moravia, then a province of the Austrian Empire, but now a region of the Czech Republic.

Mucha as a young man, c. 1897

The Highlights

In this section, a selection of Mucha’s masterworks is provided, with concise introductions, special ‘detail’ reproductions and additional biographical images.

Portrait of Saints Cyril and Methodius (1887)

The chief exponent of the early twentieth century movement of Art Nouveau, Alphonse Mucha was born on 24 July 24 1860 in Ivancice, a small town in southern Moravia, then part of the Austrian Empire. His father was Ondrej Mucha, a court usher, and his mother was Amalie Mala, a miller's daughter from Budisov. Despite her humble origins, she was well read and before her marriage she had served as a governess to an aristocratic family in Vienna. Mucha enjoyed a large family life in a small residential quarter, close to the district jail and courthouse. The quiet market town of Ivancice was situated twelve miles southwest of the Moravian capital, Brno. Although its past was plagued with war and religious strife, at one time it was regarded as an important centre of Czech learning.

However, Czech learning had declined under the Habsburg rule, which had commenced in 1620 with the victory of the Catholic Habsburg armies over the Protestant Czechs at the Battle of White Mountain. Catholicism then became the state religion, whilst the Czech language, indigenous religion and culture were suppressed through a process of 'Germanisation'. A century before Mucha's birth, the Czech language had been reduced to little more than a folk dialect. There ensued a fierce struggle for national survival, wherein the Czech National Revival movement sought to restore the Czech language, culture and national identity in the mid-nineteenth century.

The Austrian government's hold over its enormous territory was now beginning to weaken. Austria was defeated by Prussia in the Austro-

Prussian War of 1866 and consequently ceded its German states. The immediate impact of the conflict was felt in Ivancice, as the town was overrun with retreating Austrian soldiers, before being occupied by the triumphant Prussian army for two months. The small community struggled to feed this mass influx of more than 58,000 men. However, to the six-year-old Mucha, who from a young age was preoccupied with observing the world around him, this fabulous display of the Prussian soldiers in their colourful and resplendent uniforms appeared like a scene from epic literature. Still, a cholera epidemic broke out and this fantastic vision was reduced to a scene of contagion, where countless corpses were thrown into mass graves outside the town. The events of this summer would have a lasting impact on the young Mucha, shaping his view of war and death in his mature masterpieces.

His curious mind and passion for drawing were reportedly noted before he could walk and he was soon regarded as an outstanding draughtsman. His numerous caricatures and fantasy drawings impressed his school friends and teachers, while a nearby shopkeeper was so impressed by his drawings that he often supplied the Mucha family with free paper — a great luxury at that time. Fascinated by the world around him, he liked to record everything that was out of the ordinary, both drawing and painting. In his early years, religion played an important part in Mucha's life. His mother was a devout Catholic and he spent many years as a choirboy at the Church of the Assumption of the Virgin Mary in Ivancice. At the age of eleven, his impressive singing ability allowed Mucha to become a choral scholar at the Cathedral of Saints Peter and Paul in Brno. This scholarship opened a pathway to higher education at the Slovanské Gymnasium in the city. He was deeply inspired by the grand setting of the cathedral, its frescoes, statues and intoxicating incense.

In 1878 Mucha applied to the Academy of Fine Arts in Prague, but he was unsuccessful and was advised to find ‘a different career’ by the Academy. A year later, a newspaper advertisement offered a new opportunity. The Kautsky-Brioschi-Burghardt, a theatre-set company in Vienna, wanted a painter for its workshop. Mucha was immediately offered the position of apprentice scene painter. At the age of nineteen, wishing his family a fond farewell, he set off for the capital of the Austro-Hungarian Empire.

He spent two years in Vienna, which was of course a centre of high culture and a world capital of music, offering the aspiring artist numerous opportunities to explore dazzling churches, museums, galleries and theatres — the latter excursions aided by the free tickets he received from his employer. In his spare time in the evenings, he took art classes and studied the latest artistic styles, including the work of Hans Makart (1840-1884), held at the time to be the most fashionable artist in the Viennese art world. Mucha also started taking photographs, using a borrowed camera, experimenting with effects in this new medium of visual expression. For the rest of his career, he would employ photography, which played a significant part in his evolving creative process.

After a tragic fire at the Ringtheater in 1881, Mucha’s employers suffered insurmountable losses and so he was left without a job. He decided to try his luck as an artist, taking a train as far north as his remaining money would allow him, reaching Mikulov, a picturesque Moravian town on the border with Austria. In time, he earned a reputation as an accomplished portrait painter and designer for tombstones. His work caught the attention of Count Eduard Khuen-Belasi, resulting in a commission to paint a series of frescoes for Emmahof Castle. Then, another commission followed, this time for the Khuen-Belasi ancestral home in the Tyrol, Gandegg Castle, where the Count’s younger brother,

Count Egon lived. So impressed were the noble brothers with Mucha's work, that they became his first patrons, supporting him financially for formal training in Munich and Paris. At Emmahof Castle, Mucha enjoyed unlimited access to the Count's library, where he could study Old Masters, as well as drawings and illustrations by contemporary French artists, such as Gustave Doré and Eugène Delacroix. Count Eduard also introduced Mucha to Freemasonry, laying the foundations for Mucha's later spiritualism. Count Egon was an amateur artist and often took Mucha painting *en plein air* in the Tyrolean Mountains, while also travelling with him to northern Italy, introducing the young painter to the artistic heritage of Venice, Florence and Milan.

In September 1885, Mucha enrolled at the Royal Academy of Fine Arts in Munich, one of the oldest and most prestigious art academies in Germany. During his two-year study at the academy, Mucha forged lasting friendships with many Slavic students that shared his nationalistic enthusiasm. He became the leading inspiration for the Czech art students' club Skréta, named after the important Czech Baroque painter Karel Skréta. After being elected as its president, Mucha expanded the membership to all other Slavs in the city. The various members published their drawings in the club's periodical, *The Palette*, as well as other magazines and newspapers.

One of the few surviving artworks from his Munich days, *Portrait of Saints Cyril and Methodius* (1887) is generally regarded as his first masterwork. It was actually produced for the Church of St. John of Nepomuk at Pisek, a small town in North Dakota, which had been founded by Czech settlers in America in c. 1880. Among these settlers were Mucha's relatives, who arranged for him to produce the commission. Saint Cyril and Saint Methodius were ninth century Byzantine missionaries and Czech patron saints, who had taken on the commitment of spreading

Christianity among the Czechs and other Slavs. Later, in his famous *Slav Epic* paintings, Mucha would return to the theme in *The Introduction of the Slavonic Liturgy.* The impressive altarpiece, measuring 85cm x 45cm, portrays the two saints in a Classical pyramidal structure, reminiscent of Raphael and Rubens. Mucha's use of bold foreshortening, a rich palette and the palpable tones of symbolism all reveal his emerging talent for academic painting.

Frank Paul Rumreich was one of the first settlers to arrive from Europe to found the town of Pisek. He had made several trips back to visit his homeland, always returning with friends and relatives to settle around Pisek. On one occasion, he commissioned Mucha to paint a picture of the patron saints of Moravia, whose names it was hoped would be used in the naming of the new Catholic church in Pisek. The painting was brought to the small town in 1887 by Frank's sister Marie, when she and her family sailed to America. Eventually, the church was named St. John Nepomucene, in spite of the patron's hopes, though the magnificent painting of Saints Cyril and Methodius still hangs in the church today.

Detail

Detail

Detail

Detail

St John's Nepomucene, a Catholic church in Pisek, North Dakota, USA

Flower (1894)

In the autumn of 1887 Mucha took the decisive step of relocating to Paris — the great artistic hub of Europe — to pursue his ambitions, accompanied with Karel Masek, a friend from the Munich Academy. They enrolled at the Académie Julian, near the Boulevard Montmartre, which was founded in 1868 as a private art school, offering an alternative training centre to the government-sponsored École des Beaux-Arts. The cheap fees were as important to Mucha, as they were to the avant-garde French artists that also attended. There he was taught by Jules Joseph Lefebvre and Jean-Paul Laurens, who were also celebrated professors at the École des Beaux-Arts. Lefebvre's allegorical compositions celebrating feminine beauty would have a lasting influence on Mucha's work. He also met there Paul Sérusier, who went on to found Les Nabis. Sérusier encouraged Mucha to utilise his art 'for his homeland', treating painting as a visual means to express the artist's private vision, as opposed to pursuing 'art for art's sake'.

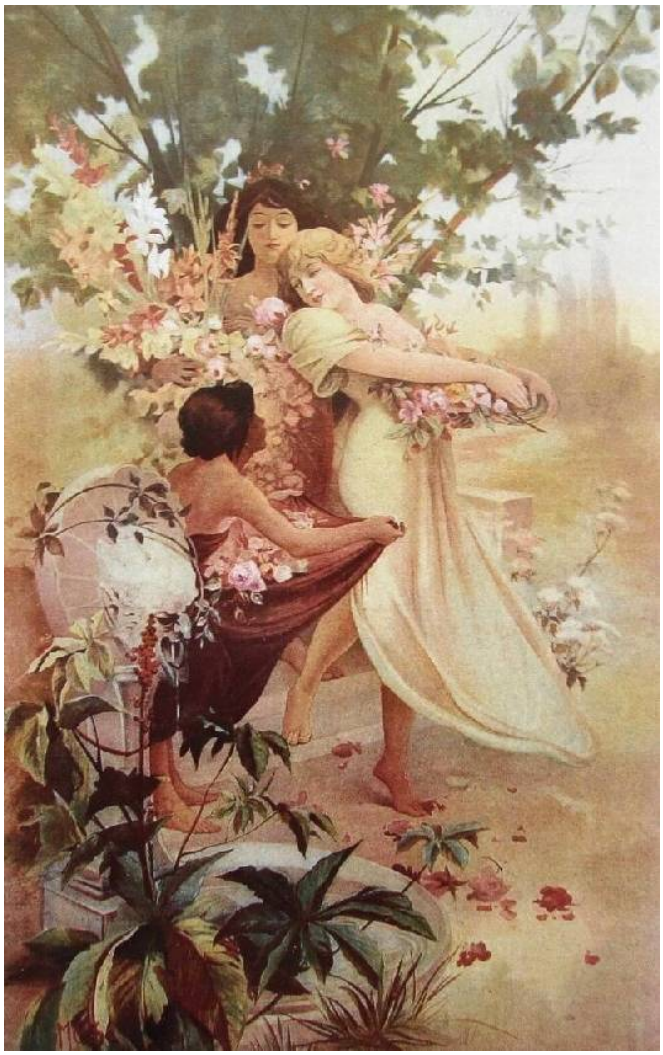
The following year, Mucha moved to the Académie Colarossi, another private art school, situated in the Latin Quarter, a famed students' district. This attracted foreign students, as well as unconventional French painters like Paul Gauguin and Camille Claudel. He was taught by Raphaël Collin (1850-1916), who held a fond regard for the *Japonisme* style that was becoming ever more popular, fuelling Mucha's own interest in Japanese artworks, which he began to collect.

Suddenly, Mucha's formal training was terminated in early 1889 by Count Eduard for unknown reasons. This came as a severe blow to the

artist, who now had to earn his living. Aided by his natural drawing skills and experience as an illustrator, he continued to provide illustrations for several magazines, while also sending drawings to publishing houses in Paris and Prague. Due to the thriving publishing industry in those two cities, illustration work for young artists was on the rise and Mucha's works began to appear in popular art and literature magazines. The majority of the other illustrators were not interested in sustaining an individual style in their work, but Mucha differed in his approach, taking the illustrations he produced seriously, regardless of their commercial nature. It was his assiduous and professional dedication to the medium that set his illustrations apart from the competition. He worked slavishly on his designs, like how a trained artist would approach a fine art composition, making countless sketches from life and studies in various media. Although he was no longer able to study at an art school, he continued his own self-education, which produced impressive results. In time, he earned the reputation of a reliable and conscientious practitioner among the Parisian publishers.

In 1894 Mucha was commissioned to provide four nature scenes for a soft furnishings business. Adopting his realistic book-illustration style, he produced *Flower*, *Fruit*, *Fishing* and *Hunting*. These prints were also offered for sale as inexpensive copies of original artworks and reproduced employing a technique that imitated an oil painting. In *Flower* we can see the unprecedented high quality approach that the young artist gave his work. The soft vernal palette, the dynamic pyramidal structure of forms and the fine delineation of the figures all indicate the hand of a talented artist — no mere illustrator. Lefebvre's influence can be detected in the beautiful representation of the right female form, extending in a graceful pose.

By making fine art accessible to a less well-to-do audience, Mucha was taking advantage of the rapidly changing mass media market of his time. Art was becoming no longer the privilege of the wealthy, but available for all to enjoy. And the Parisian editors and publishers were quick to exploit this change, through the services of this promising new artist…



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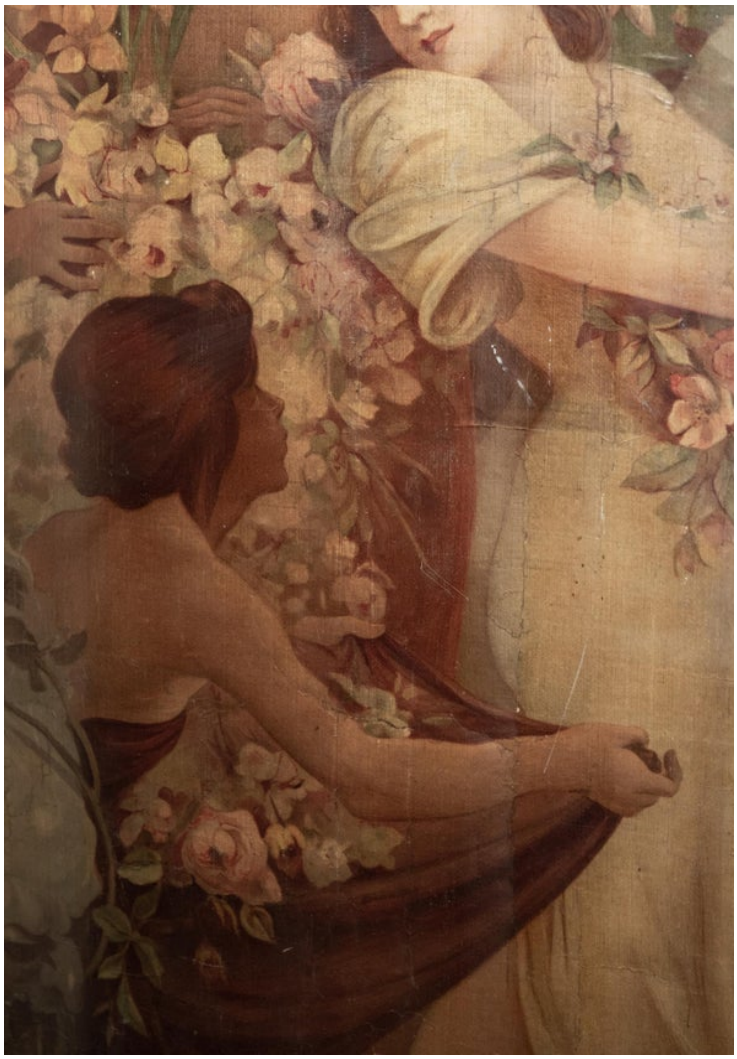

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Jules Lefebvre, Mucha's influential teacher at the Académie Julian, c. 1903

‘Diane Surprised’ by Jules Lefebvre, National Museum of Fine Arts, Buenos Aires, 1879

Gismonda (1895)

During the summer months of 1894, four of Mucha's paintings, which were studies for the illustrations for *Scènes et Épisodes de l'Histoire d'Allemagne*, were exhibited at the Paris Salon, for which he received an Honourable Mention. Finally, he had received artistic recognition for his work. This in turn would pave the way for the artist to meet someone that would change his life forever. This person was none other than the celebrated Sarah Bernhardt (1844-1923), an actress that could be likened to a superstar in today's terminology. By all accounts, she was a gifted performer that was noted for her extraordinary charisma. Bernhardt was one of the first show-business celebrities to use photography and modern media techniques to promote her image to a wider audience. Also, she permitted her name to be used on commercial products, attracting a level of public attention unprecedented for the time.

Towards the end of 1894 Mucha was commissioned for a poster advertising a new production of the play *Gismonda* to be staged in the following January at the Théâtre de la Renaissance. Bernhardt had actually purchased this venue herself in 1893. Apparently, the actress-turned-director was unhappy with the existing design for the play, which had been revived for the New Year; therefore, Mucha was employed to produce a poster featuring an entirely new artistic direction.

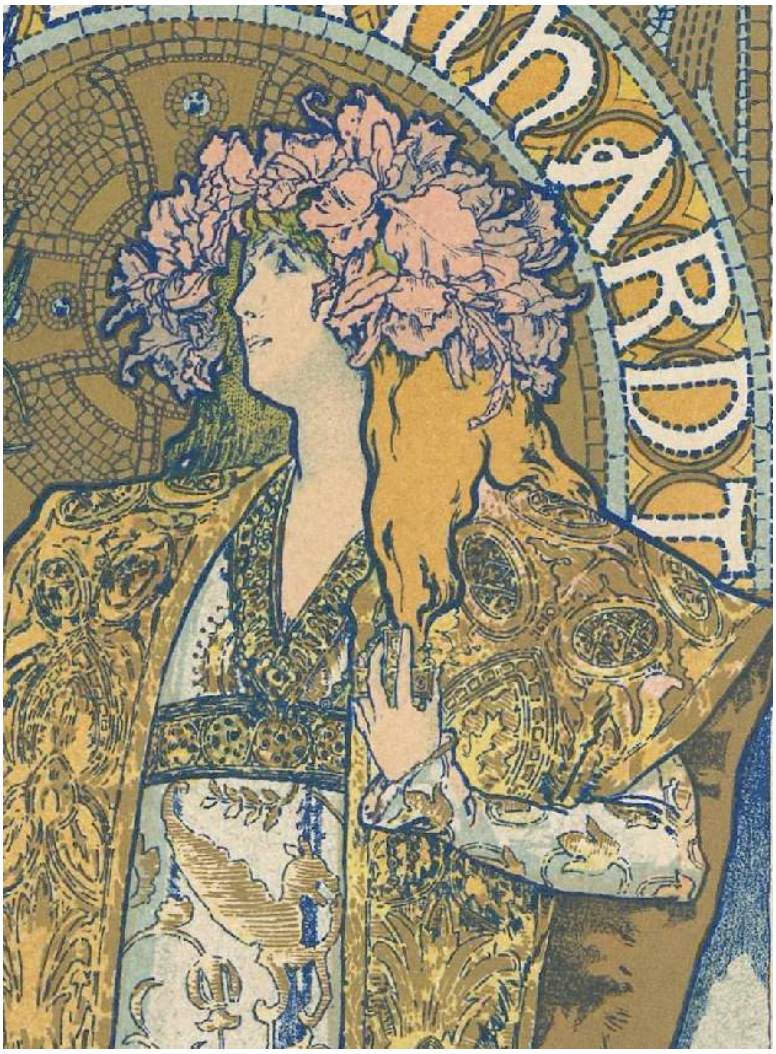
The actress had telephoned the printing firm Lemercier in the middle of the Christmas holiday period. None of the regular artists were available, save for Mucha, who happened to be present, correcting proofs. Due to the short deadline for a new design, the manager turned urgently to the young

man and offered him the job, in spite of his lack of experience. Fortunately, Mucha had already seen the play back in November, so he set to work on the assignment at once. For his design he selected the most memorable scene of the drama — Gismonda's Palm Sunday procession in the play's climax. He opted for a vertical format for the poster, allowing him to accentuate Bernhardt's full and graceful figure, but this was unsuitable for the proportions of the standard lithographic stone. He overcame this hurdle by printing the image in two parts on a single stone, with top and bottom side by side. The sheet was then cut into two sections and fastened together, resulting in an abnormally long, yet striking format.

Gismonda (1895) represents the actress as an exotic Byzantine noblewoman, draped in a fabulous gown, wearing an orchid head-dress and bearing a palm branch. Her life-size figure is placed above a stage platform, while her head is framed by an ornate arch structure. The focus of the image is the actress' august presence, with limited interest in the actual narrative features. Viewers are encouraged to note her beauty and dignity, while being enticed to find out what the story may concern.

Due to the limited time allotted, Mucha had to simplify the background, leaving the majority blank, except for several Byzantine mosaic tile designs behind the actress' head. This simplified approach helped place the focus more on the dynamic figure. Bernhardt was reportedly overjoyed by the artist's decisions. The completed poster appeared on walls and windows all over Paris in early January, stirring a great sensation. Overnight, Mucha was the most talked-about artist in the city.

GISMONDA
SARAH BERNHARDT
THÉATRE DE LA RENAISSANCE
IMPRIMERIES LEMERCIER, PARIS



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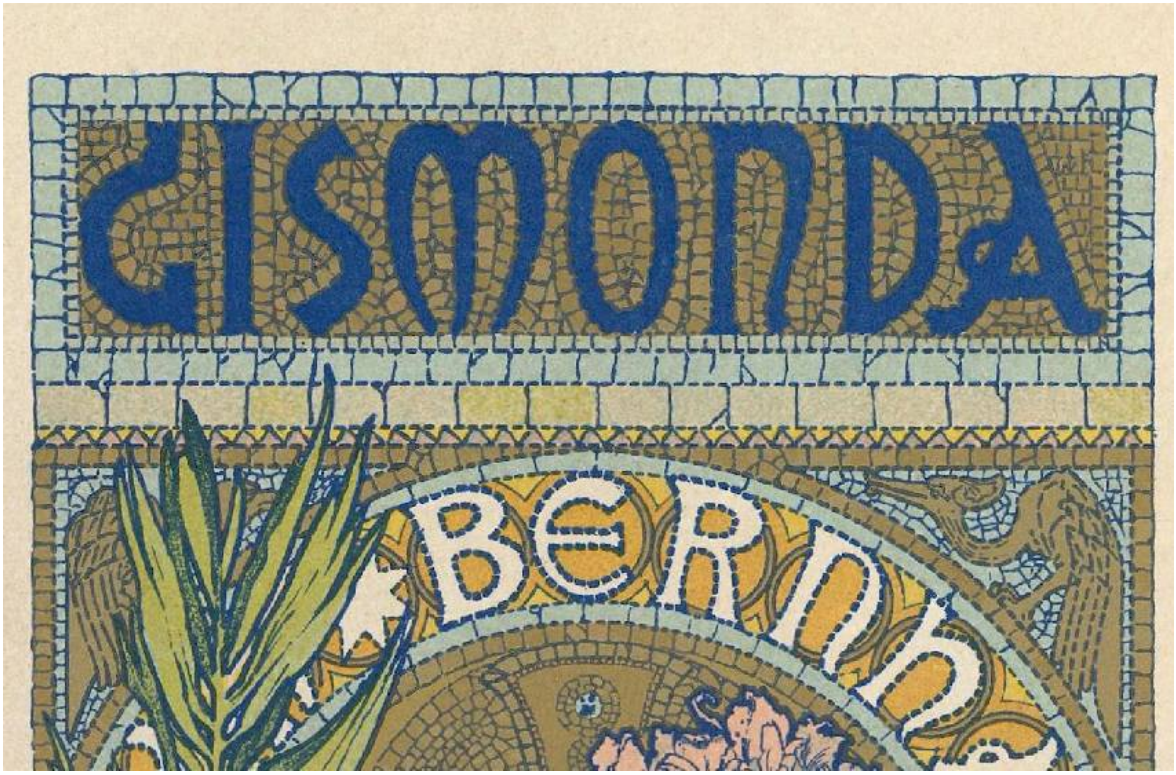

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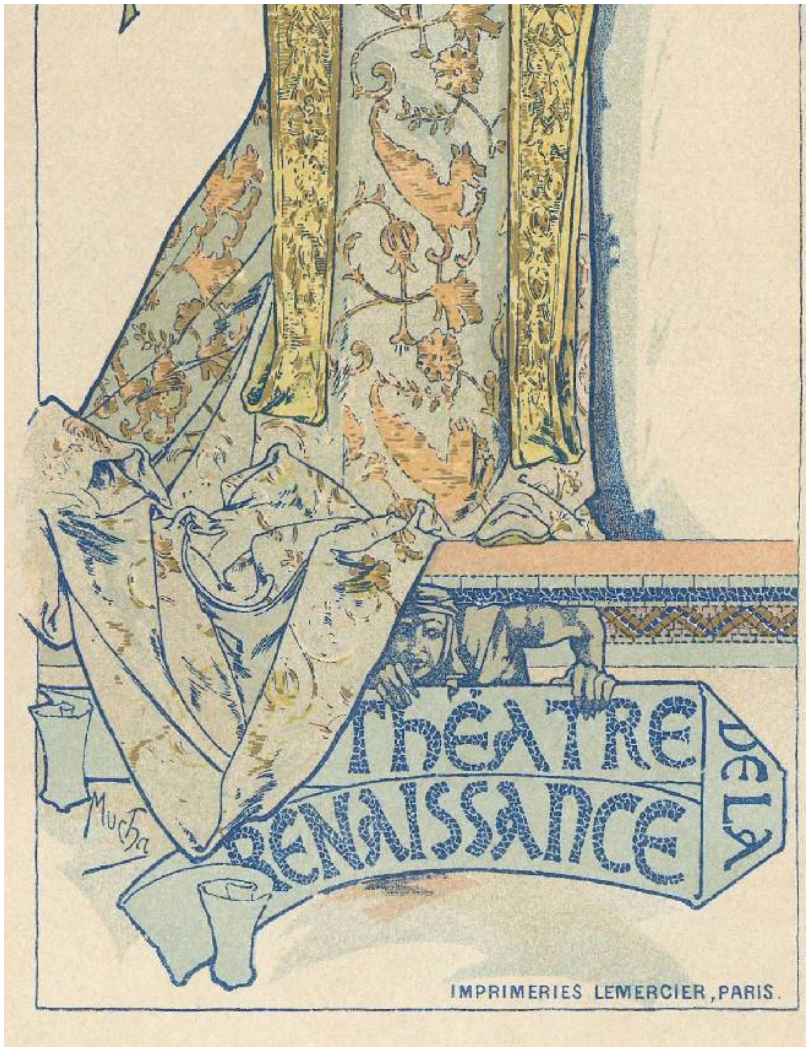
THÉATRE DE LA RENAISSANCE
Mucha
IMPRIMERIES LEMERCIER, PARIS.

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Photograph of Sarah Bernhardt as Gismonda, 1894

Sarah Bernhardt in her Gismonda costume, photographed by Théobold Chartran, 1896

La Dame aux Camélias (1896)

The Paris of the 1890's was undergoing a golden age of posters, largely aided by the advancement of colour lithography and increasing demands for advertising in the Belle Époque society. For this reason the artistic quality of posters rapidly improved in a short space of time, with artists like Mucha, Jules Chéret, Eugène Grasset and Toulouse-Lautrec producing stunning posters that offered a new form of visual art beyond the initial purpose of advertising. For the first time, these posters achieved critical attention and were becoming collectible objects in themselves. As the men and women of bustling Paris would stop and observe the posters on their way to work and social engagements, the streets in effect became open-air exhibitions of artists' works. Owing to the striking design of the *Gismonda* poster, a new level of art had been set, where the dominant life-sized figure of the superstar actress, rendered with adept draughtsmanship and restrained colours, magnetised the interest of the public. Now, advertising posters achieved a degree of dignity that would go on to inform the work of numerous other illustrators.

Bernhardt offered Mucha a contract, running from 1895 until 1900, to produce more poster work for her theatre and he was soon designing posters, stage sets, costumes and jewellery for the actress. Under this contract, Mucha designed six further posters, including *La Dame aux Camélias, Lorenzaccio, La Samaritaine, Médée, La Tosca* and *Hamlet*. While designing these posters, he employed the same stylistic features seen in *Gismonda*, including the tall narrow format, with a ratio height/width of 3:1. It depicted the actress' lone figure in a costume that

aptly represents her character in the respective play, situated on a platform, usually framed with a halo, arch or domed structure, inspired by the devotional images that Mucha saw in his childhood.

The poster for the play *La Dame aux Camélias* is a notable example of this style. The drama was being performed at the Théâtre de la Renaissance in 1896, based on a novel published in 1848 by Alexander Dumas fils. The tragic role of Marguerite Gautier was one of Bernhardt's greatest successes and she utilised the poster again when touring the play in the United States. She was enthused by Mucha's exotic and romantic vision, portraying the tragic heroine Camille as a modern-day Parisian, adorned in a *chic* dress specially designed by the artist. The symphony of white tones, counterbalanced by the fluttering sea of dark grey stars behind the actress, conveys an ethereal quality. This novel approach breathed new life into what was previously deemed an old adaptation. The poster also went on to influence contemporary fashion, further enhancing Bernhardt's reputation.

The Mucha/Bernhardt collaboration was mutually beneficial, as the resulting posters formed an enduring and iconic image, instantly recognisable across the world. For Mucha, his association with the actress made him financially independent for the first time, while he established important social contacts and his reputation blossomed. In many ways, Bernhardt became his muse, mentor and life-long friend, helping him to develop and improve as an artist.

LA·DAME·
AUX·CAMELIAS
SARAH BERNHARDT
THÉATRE DE LA
RENAISSANCE

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The Seasons (1896)

The success of his Bernhardt posters secured a flurry of commissions from publishers and printers, including the important printer F. Champenois, who recognised the commercial opportunities of Mucha's design work. . In 1896 Champenois offered him a munificent monthly salary, in return for ceding the printer the right to reproduce all of his poster designs. Mucha duly signed and due to his greatly improved financial circumstances, he moved to a splendid Baroque house at 6 rue du Val-de-Grâce, where he rented a three-bedroom apartment and a studio with large windows. Champenois kept Mucha occupied with numerous poster commissions, including advertisements for famous brands such as the cigarette paper producer JOB, Ruinart champagnes, Lefèvre-Utile biscuits, Nestlé baby food, Waverley American bicycles and many more.

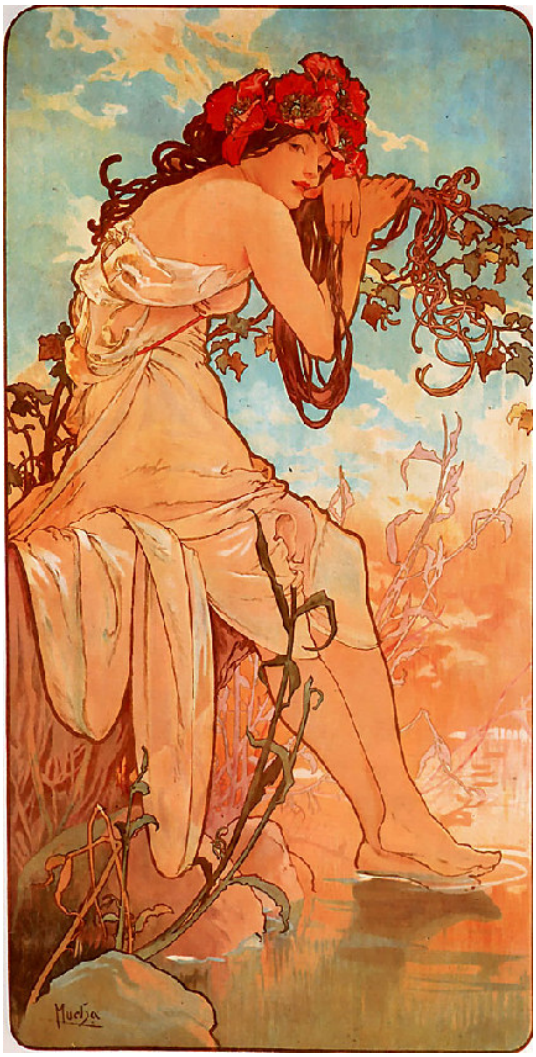
Together, Mucha and Champenois also embarked on an entirely new project, producing decorative panels, designed chiefly as posters without text for decorative effect. These stunning panels were to be produced in large quantities and made widely accessible to the public, offering an alternative form of art that could be displayed in ordinary households and enjoyed by all. The first of these decorative panel schemes was *The* Seasons (1896), which was printed as a set of four posters, representing single female figures, each personifying one of the four seasons. The series was a great hit, resulting with Champenois asking Mucha to produce two more sets based on the same theme in 1897 and 1900. Designs for a further two sets also exist. Mucha followed *The Seasons* with several other

popular series, such as *The Flowers*, *The Arts* (1898), *The Times of the Day* (1899), *Precious Stones* (1900) and *The Moon and the Stars* (1902).

Of course, the concept of personifying the seasons was nothing new, with countless examples appearing in the works of the Old Masters, as well as in Champenois' other publications. However, it was Mucha's unique approach to the subject that fascinated the Parisian market. His personified Seasons are nymph-like forms, set against the seasonal views of the countryside, breathing new life into the classic theme. Mucha subtly captures the moods of the seasons, from innocent Spring to sultry Summer; from fruitful Autumn to frosty Winter — all four panels conjure a harmonious impression of nature's continual cycle. They reveal the influence of Japanese woodcuts, though the sensuous and provocative poses of the women are entirely Mucha's own. The figures appear to be entwined in vaporous hair and light dresses inspired by their respective Seasons, while adorned in extravagant jewels. The panel backgrounds depict floral and abstract patterns, utilising pale natural colours and striking gold, achieving a compelling effect.

Between 1896 and 1904 Mucha produced over 100 poster designs for Champenois, published in numerous formats and editions, as well as being used for calendars and postcards. This large body of design work established Mucha's fame as a leading exponent of Art Nouveau, an international decorative style that was rapidly spreading across Europe and the United States in the late 1890's.

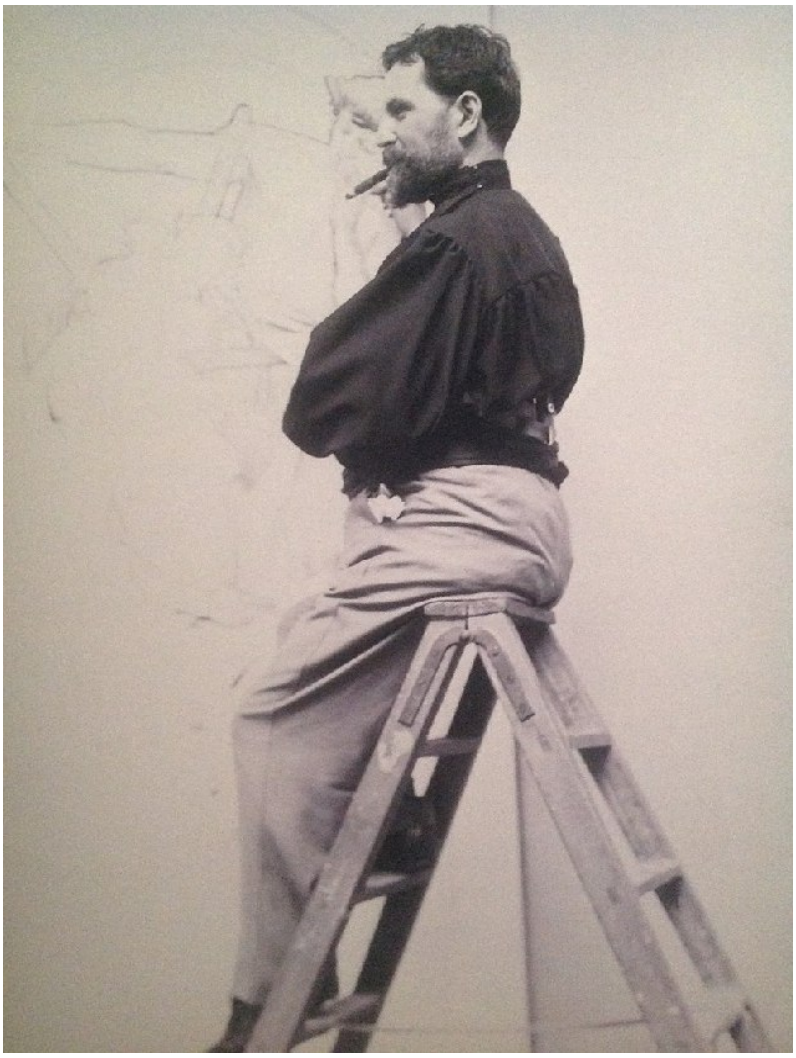
Spring (1896)



Summer (1896)

Autumn (1896)

Winter (1896)



Mucha working on a poster for the publishing house Cassan, 1896

Rue du Val-de-Grâce, Paris

Lorenzaccio (1896)

During the Belle Époque period, the Art Nouveau style flourished across Europe, serving as a reaction against the academic art, eclecticism and historicism of the nineteenth century. The term *Art Nouveau* was first coined in the 1880's in the Belgian journal *L'Art Moderne* to describe the work of *Les Vingt*, twenty painters and sculptors seeking reform through art. Typical conventions of its decorative style would be the inspiration of natural forms, like sinuous curves of plants and flowers. Other characteristics can be a sense of dynamism and movement, often suggested by asymmetry or whiplash lines, and the use of modern materials, particularly iron, glass, ceramics and concrete, to create unusual forms and larger open spaces. Aided by the wave of enthusiasm for Japanese woodblock printing, an enduring objective of the movement was to break down the traditional distinction between fine arts (e.g. painting and sculpture) and applied arts. This approach was influenced by the thinking of leading nineteenth-century theoreticians, such as the architect Eugène-Emmanuel Viollet-le-Duc (1814-1879) and the British art critic John Ruskin (1819-1900). In Britain, it was influenced by William Morris and the Arts and Crafts movement, while in France it reached its peak at the 1900 Paris International Exposition, which introduced Art Nouveau to a global audience. And, of course, its chief exponent in the Parisian graphic arts was Mucha's work, along with designs by Jules Chéret for the dancer Loie Fuller. Under their groundbreaking approach, the poster was no mere advert, but an art form in itself. Sarah Bernhardt set aside large

numbers of her posters for sale to collectors and their popularity increases to this day.

Another production of the busy year of 1896, *Lorenzaccio* advertises a play by Alfred de Musset, which had just premiered in Paris. The protagonist was based on Lorenzo the Magnificent, a member of the Medici family that ruled the city-state of Florence in the sixteenth century. Bernhardt took the title role, as represented in the poster. She is dressed in a sumptuous black period costume, a dagger hanging from her belt, as she holds a book. The figure of Lorenzaccio appears to be lost in thought, pondering whether to murder his power-hungry cousin. The infamous tyrant Duke of Venice is represented by the dragon in the top left, hovering menacingly above Lorenzaccio. Once again, the artist uses a restrained palette, with muted blues, golds and black, combined with long lean lines and a conventional s-shaped sinuous figure, rendering a typical example of the Art Nouveau style.

LORENZACCIO
PIÈCE EN V ACTES
D'ALFRED DE MUSSET
ADAPTATION DE M. ARMAND D'ARTOIS
SARAH BERNHARDT
ANNO DOMINI
MDCCCXCVI
Mucha
THEATRE DE LA
RENAISSANCE
IMP. F. CHAMPENOIS, PARIS.

Detail

LORENZACCIO
PIÈCE EN V ACTES
D'ALFRED DE MUSSET
ADAPTATION DE M. ARMAND D'ARTOIS
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DOM

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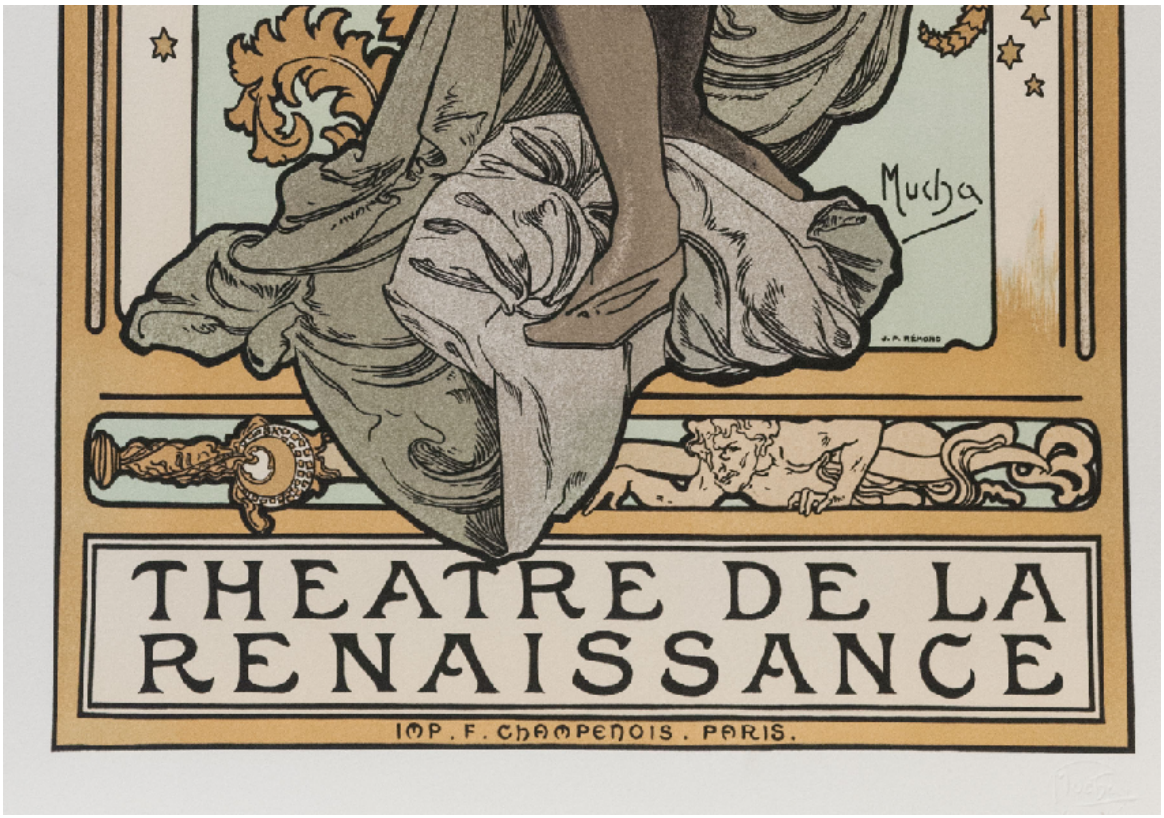

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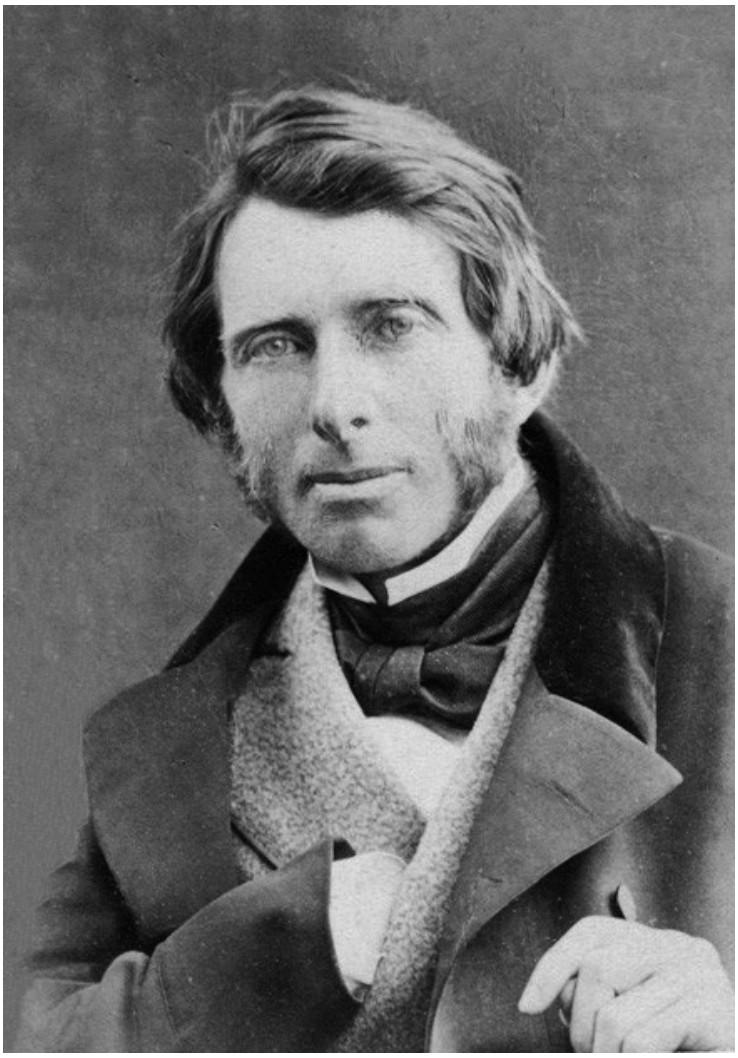


John Ruskin, 1863 — an early theorist that helped develop the Art Nouveau style

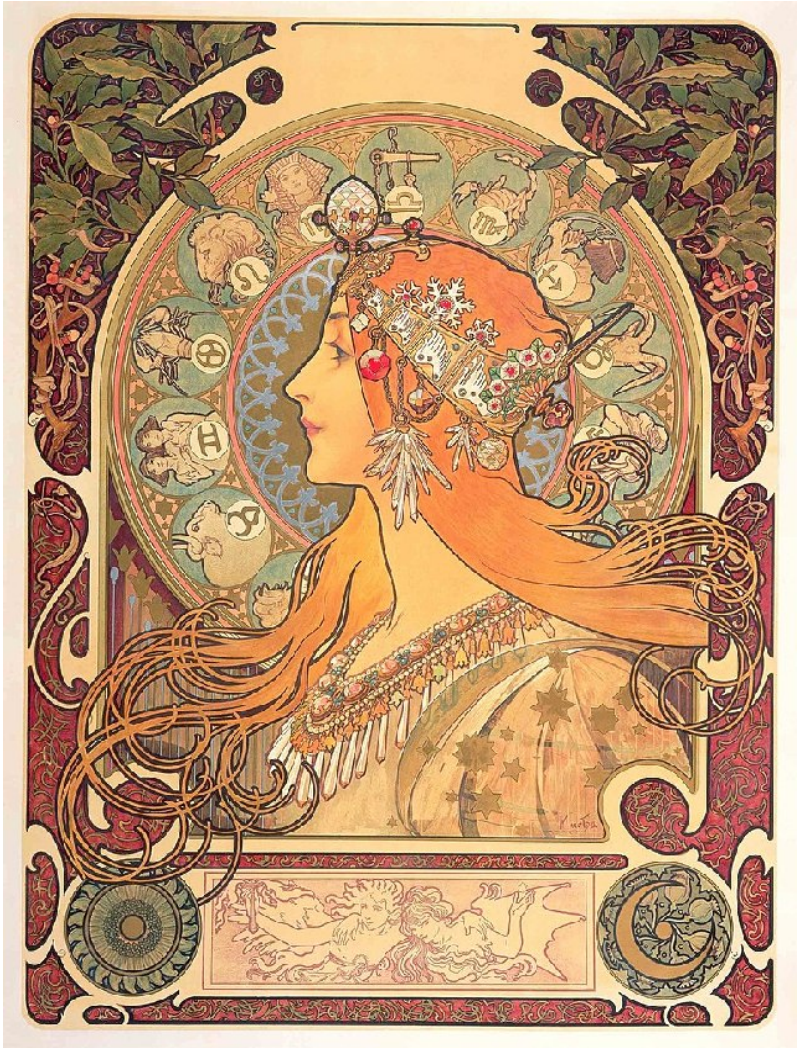
Another chief example of the style: Jules Chéret's poster of Loie Fuller at the Folies Bergères, 1893

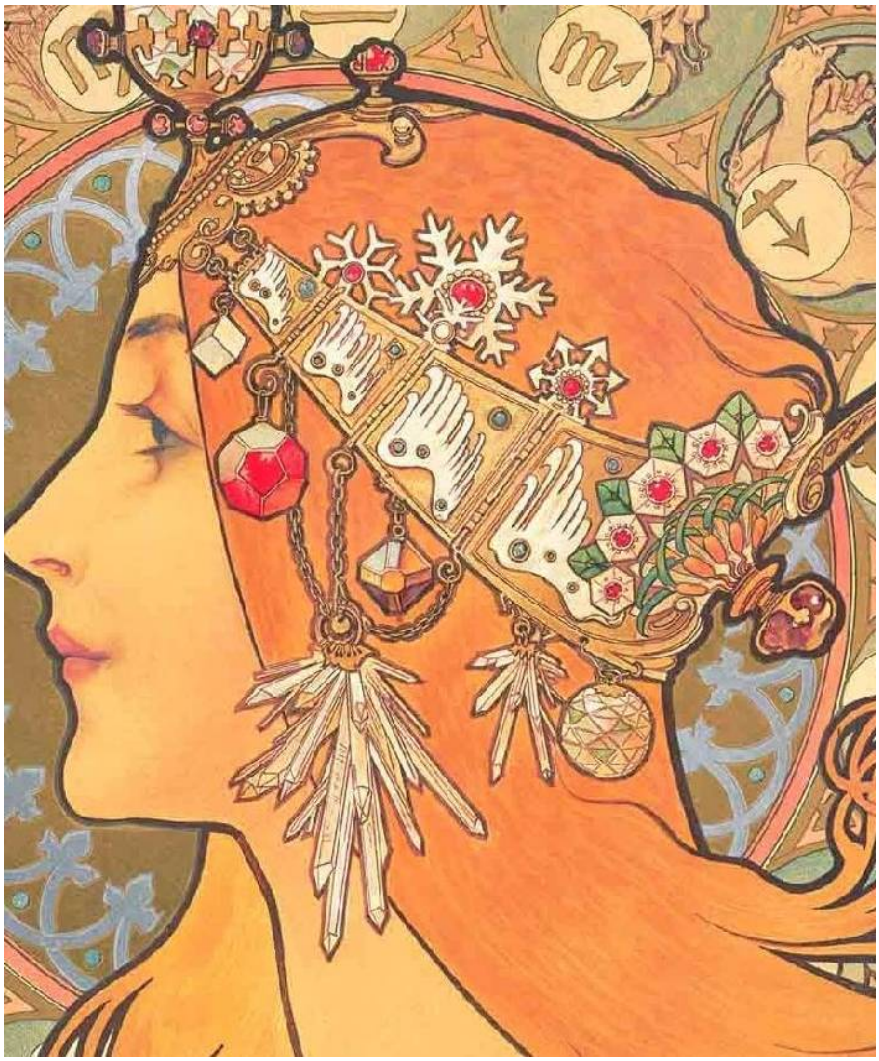
Zodiac (1896)

Inspired by the popular poster designs of Sarah Bernhardt, the printer Champenois commissioned Mucha to produce a lithographic design known as *Zodiac*, which would become one of the artist's most enduring works. It was originally intended as an in-house calendar for the company and its employees. It represents the profile head of a beautiful woman, with a noble bearing, reinforced by her elegant and costly jewellery. Her regal status is connoted by the extensive use of gold leaf ornamentation. Behind her head, there is an aureola-shaped motif, displaying the twelve signs of the Zodiac Astrological calendar. The rest of the design features a mixture of elegant lines, flowers, plants and a highly decorative border — all typical conventions of Art Nouveau.

The plan for the in-house calendar soon changed when the striking design came to the notice of the chief editor of *La Plume*, Léon Deschamps (1864-1899). He bought the rights to the image, so that he could sell it as a panel and a calendar in his magazine. Before long, the design was famous.

While Champenois held Mucha under contract, they published many of his works on calendars, postcards, theatre programs and menus. They also licensed his designs to several other companies and publications throughout Europe and North America. This resulted in the unprecedented dissemination of his work across the world.





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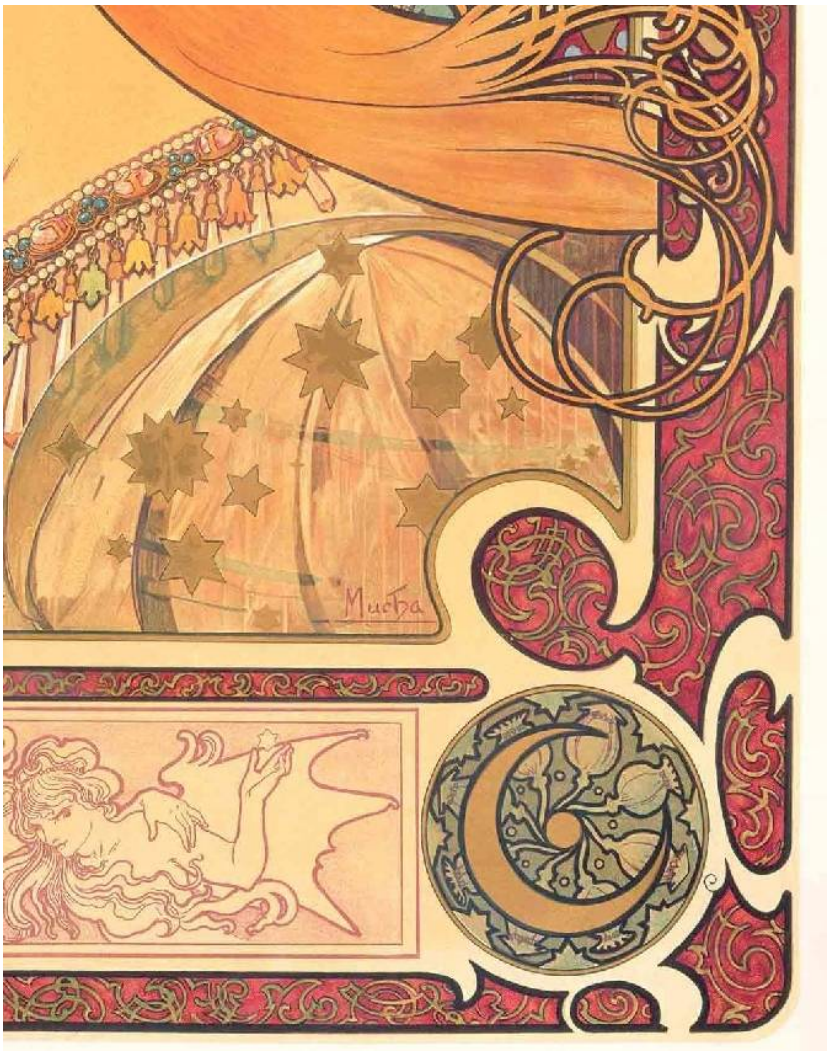

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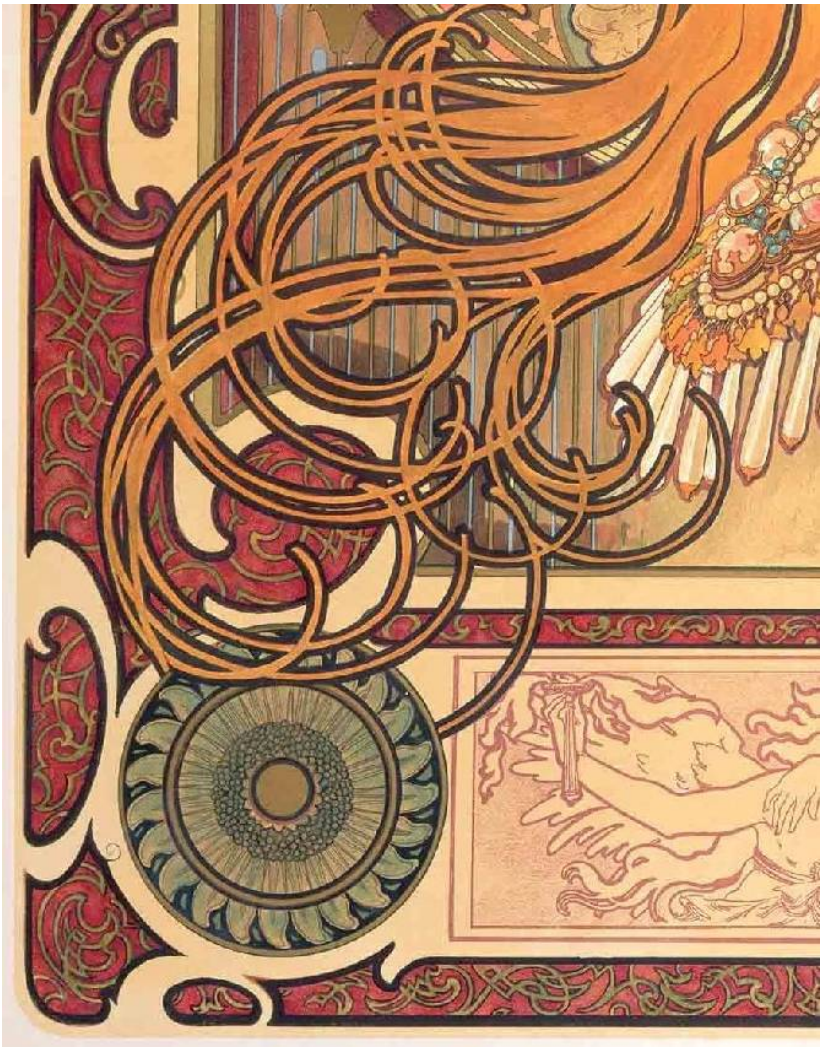

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Léon Deschamps by Frédéric-Auguste Cazals

Job (1896)

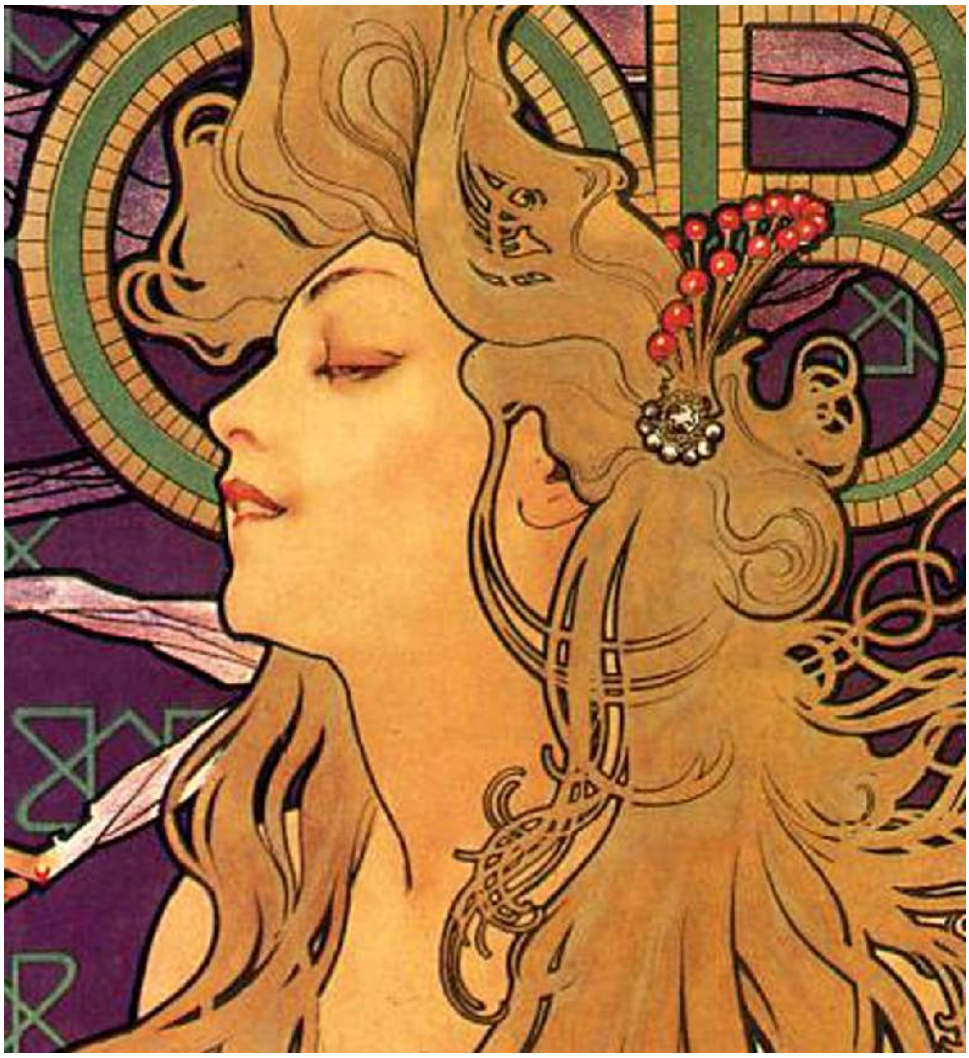
JOB was a company that produced cigarette papers. It had been established in 1838 by the craftsman Jean Bardou, who first came up with the idea for a booklet of rolling papers made of thin, pure rice paper. His trademark was the initials “JB” separated by a large diamond. As the diamond was often mistaken for a capital O by consumers, the misapplied name JOB was eventually embraced by the company. By 1849 Bardou filed for a patent for “Papier JOB”. In the late 1890’s, the company commissioned Mucha, as well as several other avant-garde artists, to design advertising posters for the JOB brand.

Mucha’s 1896 JOB poster has proved to be one of his best-known images, with numerous editions subsequently published in a variety of formats for international markets. This poster helped establish the iconic image of the ‘Mucha woman’, with her swirls of exaggeratedly abundant hair. No longer based on reality, the hair on Mucha’s resplendent females has become an entirely decorative element, as has the smoke rising from her cigarette. The prominent figure poses against a background replete with JOB monograms. Holding a lighted cigarette in her hand, she leans her head backward in sensual pleasure, as the smoke forms an arabesque, intertwining with the model’s hair and the company logo. As seen in the *Gismonda* poster, the design contains Byzantine motifs, with the border decoration inspired by mosaic work, imbuing exotic mysticism in an otherwise everyday commercial poster.

Two years later Mucha produced another design for JOB, now known as the ‘great Job’, portraying a female figure inspired by Michelangelo’s

Sibyls in the Sistine Chapel. This time Mucha depicts a sinuous long-haired goddess holding a rolled cigarette, while her long dark hair billows dramatically behind her. The poster proved to be so popular that it was soon sold as a lithograph.

JOB
Mucha



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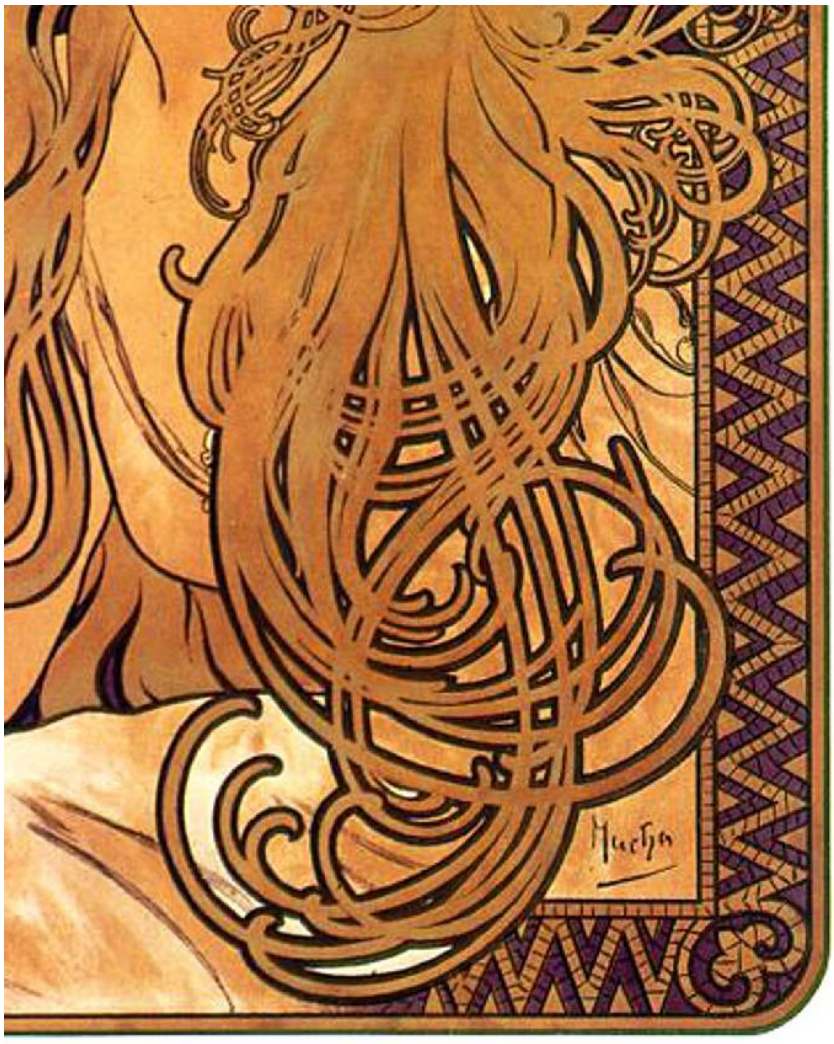

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Mucha's 1898 poster for JOB

The Delphic Sibyl fresco by Michelangelo, Sistine Chapel, c. 1509 – a source of inspiration for Mucha's 1898 JOB design

Salon des Cent Exhibition Cover (1897)

Art Nouveau rapidly reached a wide audience through numerous reproductions in art magazines, at a time when the graphic arts was taking centre stage. The poet and novelist Léon Deschamps (1864-1899) opened an exhibition space under the name *Salon des Cent* inside his publishing premises, showcasing works by leading practitioners of the emerging Art Nouveau style, including Chéret, Grasset, Toulouse-Lautrec, the Nabis and Paul Berthon. In 1896 Deschamps asked Mucha to join the *Salon des Cent* and the next year he was rewarded with a major retrospective there, exhibiting no less than 448 works. At the same time, Deschamps' magazine *La Plume* published a special issue entirely devoted to Mucha's work, serving as the exhibition catalogue. Of course, Mucha designed the cover himself, which was used for many subsequent issues of the magazine. Moreover, *La Plume* organised a special travelling exhibition of the retrospective, touring Vienna, Munich, Prague, Brussels, London and even New York, further bolstering Mucha's international reputation. This in turn led to more exhibitions, publications and the wide dissemination of his designs, now famous under the appellation "*le style Mucha*". Mucha was now indisputably one of the most familiar artists in the art world and his style had become the defining trademark of that time.

So, why was he so successful, while other artists struggled to make a name for themselves? Firstly, one of the most salient factors of his popularity was how recognisable his designs were, which almost always feature the seductive and alluring 'Mucha Woman'. She is represented as a realistic yet ethereal figure, contrasting markedly with the coarsely

stylised females in most posters of the time. Usually posed in flowing garments and adorned with arabesque decorations in long hair, her form is enhanced with floral motifs and other decorative features connecting to the design's theme. Secondly, this dominant female figure communicates directly with the viewer, promoting the qualities of a product or aesthetic pleasure. And thirdly, Mucha's style was enriched with a variety of external sources, including Rococo, Gothic, Japanese, Celtic and Islamic flavours.

The colour lithograph cover of the Salon des Cent Exhibition (1897) is just one of many examples of this powerful female figure, formed of curved lines, light tones, flattened colours and strong outlines. Inspired by memories of his youth in central Europe, the poster incorporates an assortment of Moravian elements into the decorative motifs. The girl wears an embroidered folk cap and her crown composed of daisies conjures a memory of the meadows of the artist's homeland. The girl cryptically grasps a pen, having just drawn the design of a heart in the middle of three intersecting garlands of thorns, flowers and fruit. These symbols allude to the fate of Mucha's homeland, publicly linking his own personal concerns with his artistic style. The girl's long expanding hair extends behind and forward in remarkable curls that seem to define the governance of the poster's design. You could say that Mucha's unique art strives to escape the constraints of the pictorial space and filter into the viewer's own world.

SALON DES
Juin 1897
31 rue Bonaparte
Exposition de l'Œuvre
de
A. MUCHA

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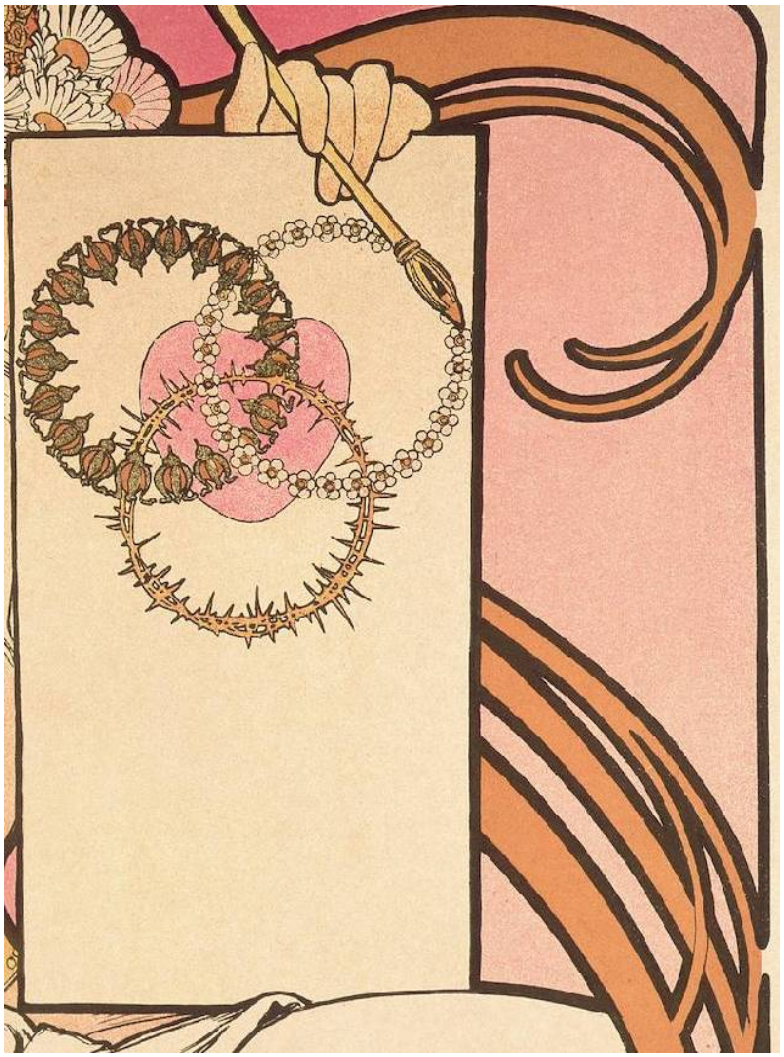

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Juin 1897
31 rue Bonaparte
Exposition de l'Œuvre
de
A. MUCHA
IMP. F. CHAMPENOIS, PARIS.
MUCHA

Detail

Léon Deschamps by David Ossipovitch Widhopff, 1898

31 Rue Bonaparte, Paris — the site of the Salon des Cent art exhibition

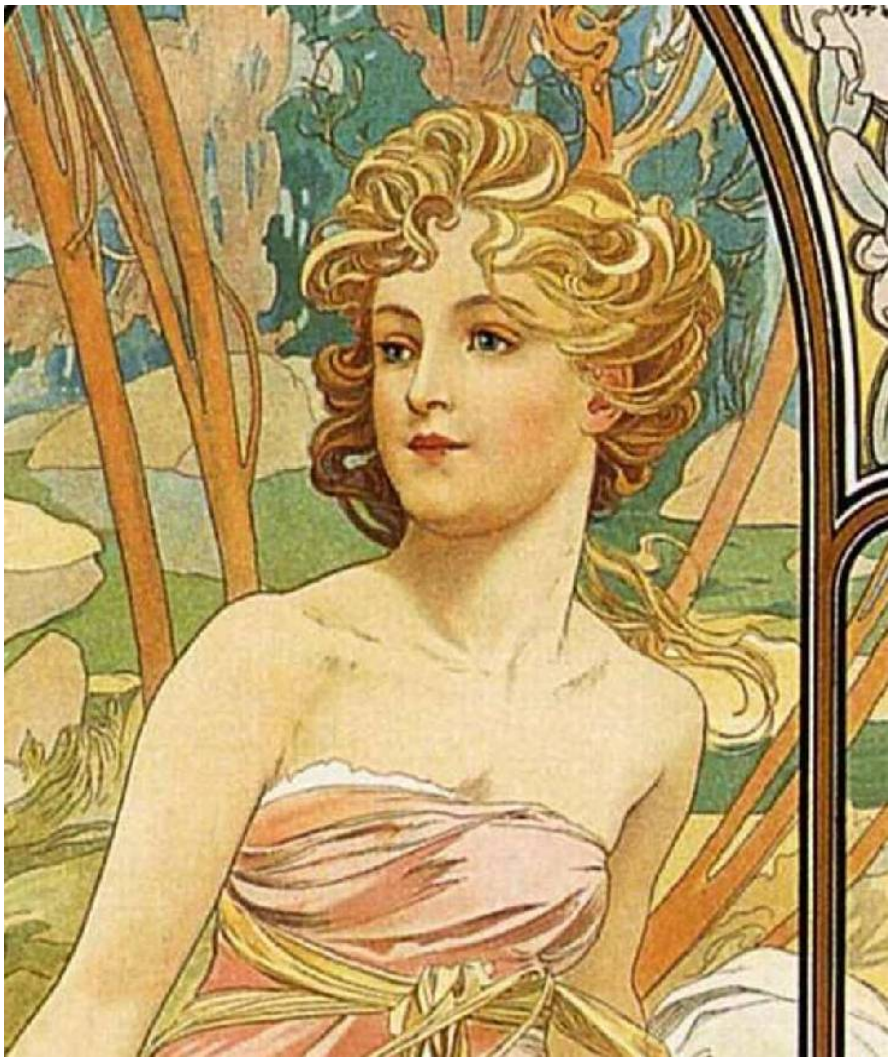
The Times of the Day (1899)

Mucha’s style evolved organically from his Slavic and Moravian roots. From 1896 onwards, regardless of the commissioned subject, he incorporated traditional elements from his homeland into his designs, often floral and plant motifs inspired by Moravian crafts, as well as numerous curves and geometric patterns associated with Czech Baroque churches. Following the success of the panel series ‘The Seasons’, he embarked on a number of similar series, depicting and personifying various themes like flowers and the arts. For Mucha, the mass marketing of his work enabled even the poorest people to have access to beautiful artworks in their homes. Always believing strongly in the spiritual element of his art, he felt it could elevate the people’s spirits and “beautify their lives”.

In 1899 he produced a set of four colour lithographs on the theme of ‘The Times of the Day’, comprising *Morning Awakening*, *Brightness of Day*, *Evening Contemplation* and *Night’s Rest*. This innovative series captures the unique mood of four times of the day with the figures of four women. Each female’s pose and the seasonal landscape in the background — Morning with spring; Daytime with summer; Evening with autumn; Night with winter — helps reflect her mood. In keeping with the Mucha style, each woman is adorned with beautiful flowers that flow in harmonious and sinuous formations, echoing the folds of her gown and the lines of her hair. These lithograph designs fuse delicate colours with exuberant floral motifs, while each scene is enclosed in an ornamental frame reminiscent of a Gothic window.

Mucha’s fascination with the sensuous aspects of female beauty — luxuriantly flowing strands of hair, heavy-lidded eyes and full-lipped mouths — reveal the influence of the English Pre-Raphaelite aesthetic, particularly the work of Dante Gabriel Rossetti. The sensuous bravura of the draftsmanship, particularly the use of twining whiplash lines, gives his figures a unique refinement.

Morning Awakening



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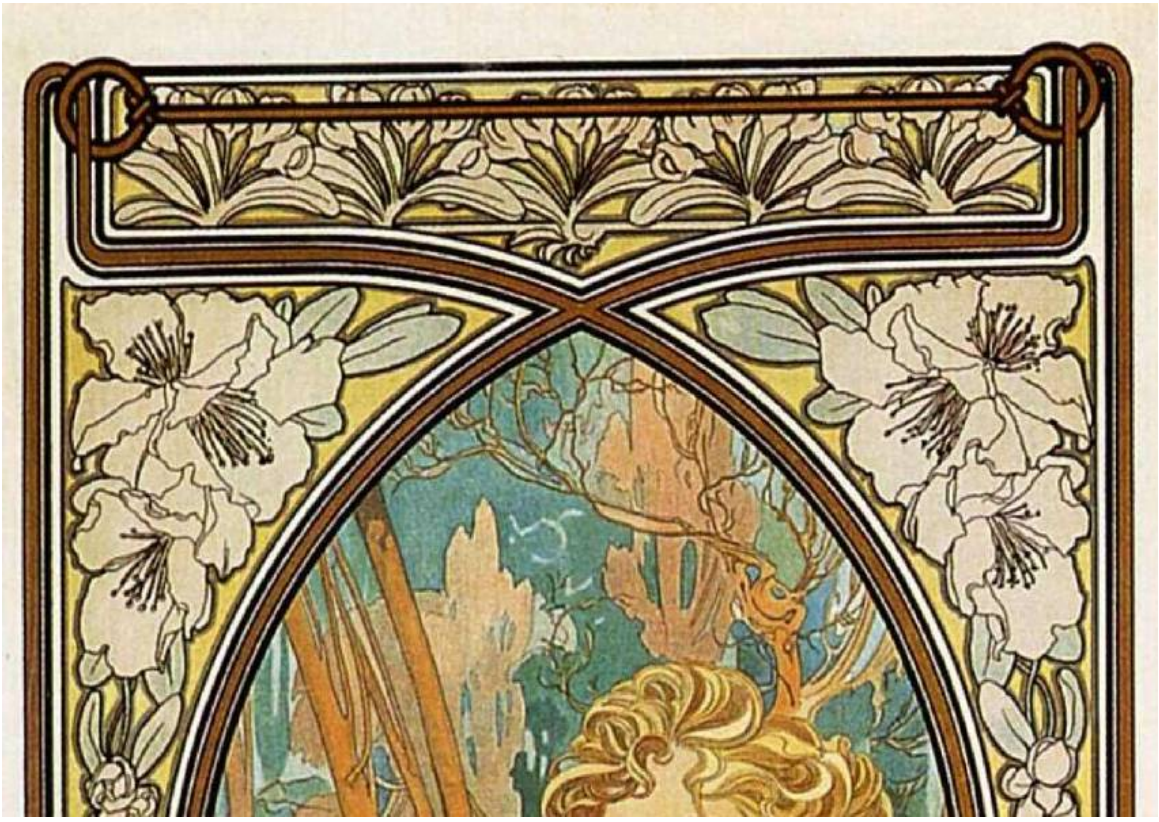

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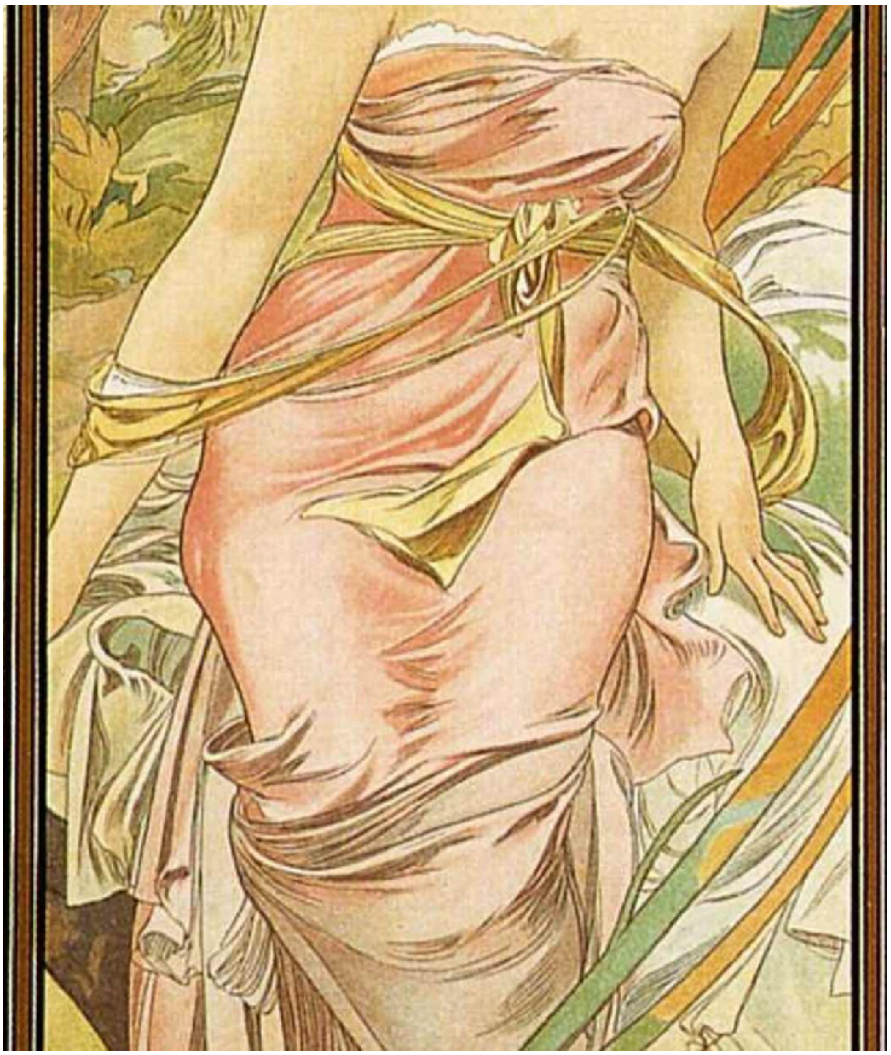

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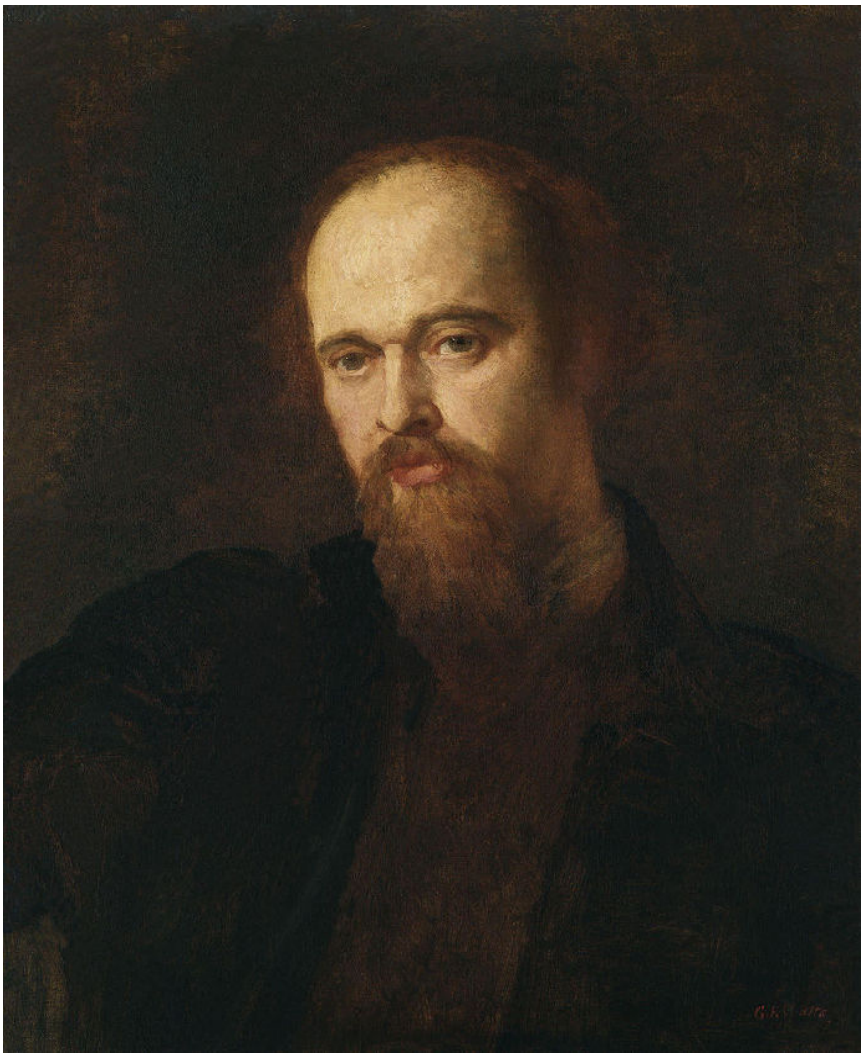
Brightness of Day

Evening Contemplation

Night's Rest

Mucha, c, 1897



Portrait of Dante Gabriel Rossetti by George Frederic Watts, c. 1871. Rossetti was a celebrated poet, illustrator, painter and translator, who helped found the Pre-Raphaelite Brotherhood in 1848 with Hunt and Millais. He inspired the next generation of artists and writers, William Morris and Edward Burne-Jones in particular. His work also influenced the European Symbolists and was a major precursor of the Aesthetic movement.

'A Vision of Fiammetta' by Dante Gabriel Rossetti, 1878

Designs for the Pavilion of Bosnia-Herzegovina (1900)

In early 1899 Mucha was approached by the Austro-Hungarian government with an important commission for the forthcoming Paris Exposition, which involved designing the decoration scheme for the Bosnia and Herzegovina Pavilion. Held from 15 April to 12 November 1900, the Paris Exposition was a celebration of the past century's achievements and the potential for their further development into the next. At the time, Bosnia and Herzegovina was an Ottoman province, though it was regarded by many as a colonial territory of the Austro-Hungarian Empire. The Austrian administration had been increasing its influence in the region over the last two decades, controlling the local resentment, as well as tensions between its Slavic and Muslim communities. The Empire was planning for a full-scale annexation, so the Pavilion was intended as a demonstration to the world how the Austrians had brought peace, order and prosperity to the troubled region. This commission placed Mucha in a difficult position. If he accepted, it meant he would be working for an Empire that had subjugated the Slavic people; and yet, it was also an invaluable opportunity to produce meaningful works that would help his fellow Slavs. After much deliberation, he accepted the commission.

At first he planned to depict the suffering of the people that had been humiliated by foreign invaders over the years. Understandably, this theme was not accepted by the Austrian authorities and Mucha had to alter his concept to a more positive and celebratory design. Eventually, he hit upon the idea of representing an idealised vision of the civilisation of Bosnia

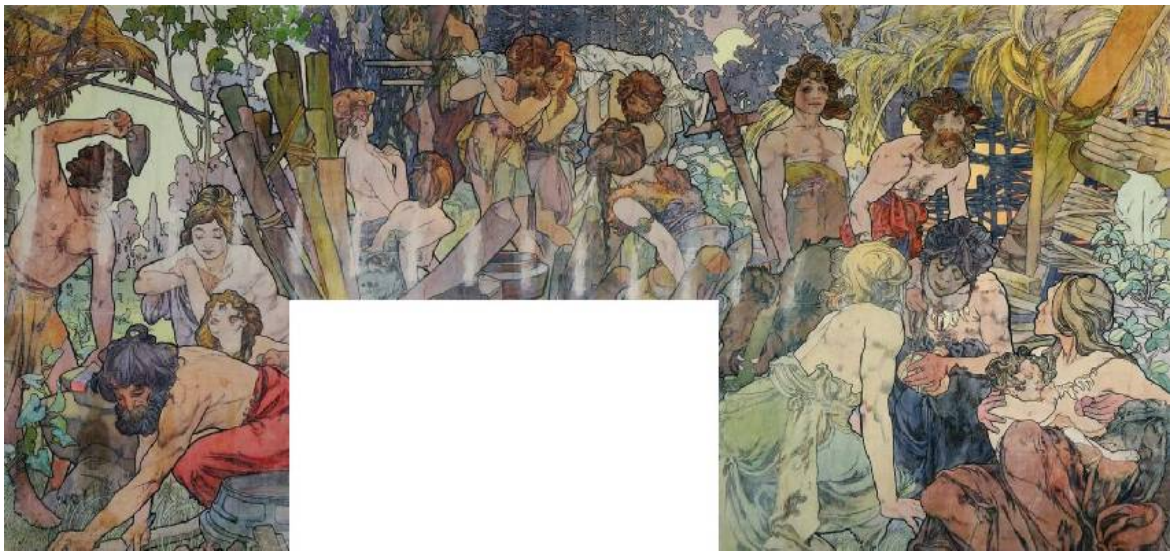
and Herzegovina, whose culture had been enriched by foreign influences, evolving into a multi-religious nation, with Catholicism, Orthodox Christianity and Islam existing in harmony, while contributing to the region's overall spiritual prosperity.

Before commencing the project, Mucha travelled extensively around the Balkans, collecting ideas in his sketchbooks, accurately recording depictions of folk motifs, together with archaeological and architectural details. He was especially influenced by the tragic Bosnian legends, of which he made expressive charcoal and pastel drawings. The project was envisioned as a mural cycle decorating the upper walls of the central exhibition hall of the Pavilion, featuring a *Panorama of Sarajevo,* a diorama by the German landscape painter Adolf Kaufmann, and a display of craftwork. He placed an allegorical painting, *Bosnia Offers Her Products to the Exposition Universelle*, above the diorama, and linked together three other walls with the frieze of the *Bosnian cycle*, depicting pivotal scenes from the region's cultural development in a continuous landscape, charting events from the prehistoric era to the contemporary day. For these grand-sized murals, Mucha employed his distinctive decorative style that had made him famous, with strong yet eloquent outlines, light and flat colours, with both tempera and watercolour. The murals also reveal the familiar motifs of trees, plants and flowers, forging a holistic rhythm between the various scenes. The commission also included designs of a poster for the Austrian participation in the Exposition, a cover for its official guide and the menu for the Bosnian Pavilion's restaurant.

The most important consequence of this commission was how it inspired a new project that was to become Mucha's chief focus for the rest of his career. He later wrote:

“As I sketched the epic moments in the lives of the Bosnians, I felt in my heart the joys and sorrows of my own country and of all the other Slavic peoples. Before I had completed these Southern Slav murals, I had made up my mind about my future grand work that would become The Slav Epic and I saw it as a great and glorious light shining into the souls of all people with its clear ideals and burning warnings.”

'Roman Times and the Arrival of the Slavs', part of the decoration of the Pavilion of Bosnia and Herzegovina at the World Exhibition in Paris, 1900



Prehistoric “Bosnians” depicted in a large-scale painting inside the Pavilion

A frieze illustrating the Catholic, Orthodox, and Muslim faiths that are the three major religions of the country

The central painting of the Bosnian pavilion

A detail from one of Mucha's friezes at the Pavilion, now on display in the Petit Palais in Paris

The Menu for the Bosnia Pavilion's Restaurant, 1900

The Bosnia and Herzegovina Pavilion, as represented in an illustration in 'Le Figaro Illustré', 1 March 1900

Interior view of the Pavilion, with Mucha's wall paintings, 1900

The Pavilion

Mucha, c. 1900

Madonna of the Lilies (1905)

After the Paris Exposition of 1900, Mucha continued to work tirelessly on numerous commissions for decorative works, in spite of his ambition to work on a plan for *The Slav Epic*. Before he could begin his life's great work, he needed to raise funds. Two years later he was commissioned to decorate a church in Jerusalem dedicated to the Virgin Mary. The following plate is the final version of *Madonna of the Lilies*, one of the commissioned murals for the church. The project was later cancelled for unknown reasons, so all that remains of this commission is this painting and a few earlier versions of the design, including a stained-glass window, *Harmony*, exhibited today in the Mucha Trust collection.

According to a letter Mucha sent to his wife Maruška, he conceived the subject as a *Virgo purissima*, depicting the heavenly vision of Madonna, surrounded with a plethora of lilies, symbolising purity. This is no earthly Madonna as seen in the paintings of Raphael, but a spiritual being, radiating light and mysticism. A young girl seated in the left foreground, dressed in Slavic folk costume, holds a wreath of ivy leaves, connoting the theme of remembrance. Her serious expression and strong physical presence contrast with the ethereal figure of the Virgin. The vulnerability of the girl is evident, but there is an air of defiance and strength in this child. Although unaware of the Virgin's presence, the divine veil touches the child, implying an imminent blessing. Already the artist is preparing for the grand subject that will occupy him for the rest of his life.

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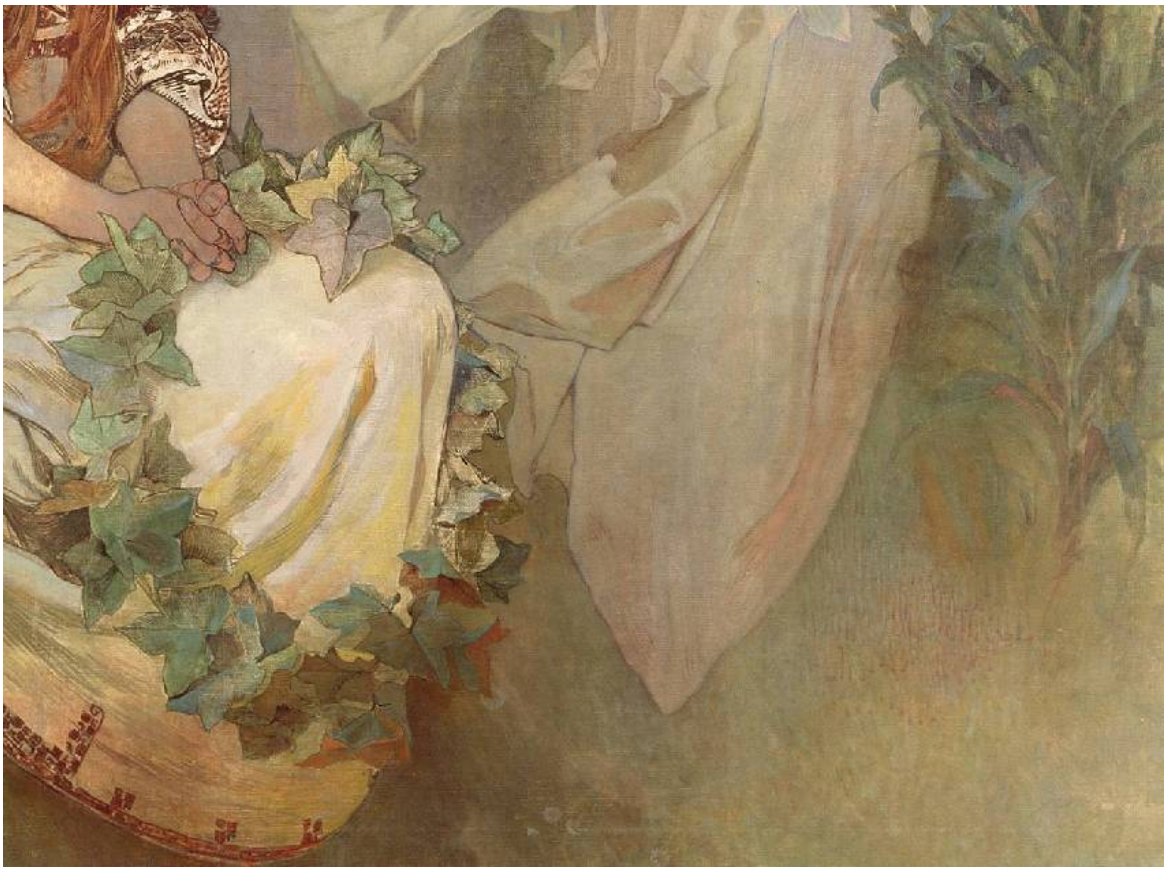

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Design for a stained-glass window, 'Harmony', also intended for the Jerusalem commission, 1904

The artist and his wife Maruška, c. 1922

Josephine Crane Bradley as Slavia (1908)

In early 1904 Mucha left Paris for New York — the land of opportunity — hoping to raise enough capital to commence work in earnest on *The Slav Epic* project. A keen supporter in this move was Baroness Adèle von Rothschild, whose Parisian salon Mucha had often visited. Convincing him of the great demand for portrait painting in American high society, the Baroness introduced Mucha to her network of friends and she even arranged his first commission in New York, to paint a portrait of her relative, Helen Wissman. Unlike his unappreciated arrival in Paris sixteen years before, Mucha was welcomed by America with open arms, highly regarded as an artist celebrity. Due to Sarah Bernhardt, who had been using Mucha's designs for the publicity for her American tours since 1896, his posters were well-known to the American public. He was widely considered the leading exponent of the dominant artistic style at the time, *Art Nouveau*, which had been exhibited in the Paris Exposition Universelle of 1900.

Mucha was reportedly dumbfounded by the large posters showing his own life-size portrait, which were displayed on New York billboards. He rented a studio near Central Park, produced portraits and gave interviews and lectures. He also made contact with Pan-Slavic organisations. Still, it did not prove to be as easy as he had expected to achieve the financial objective of working as a society portrait painter. However, the three month trip provided an important foothold in America, which would later bolster his career.

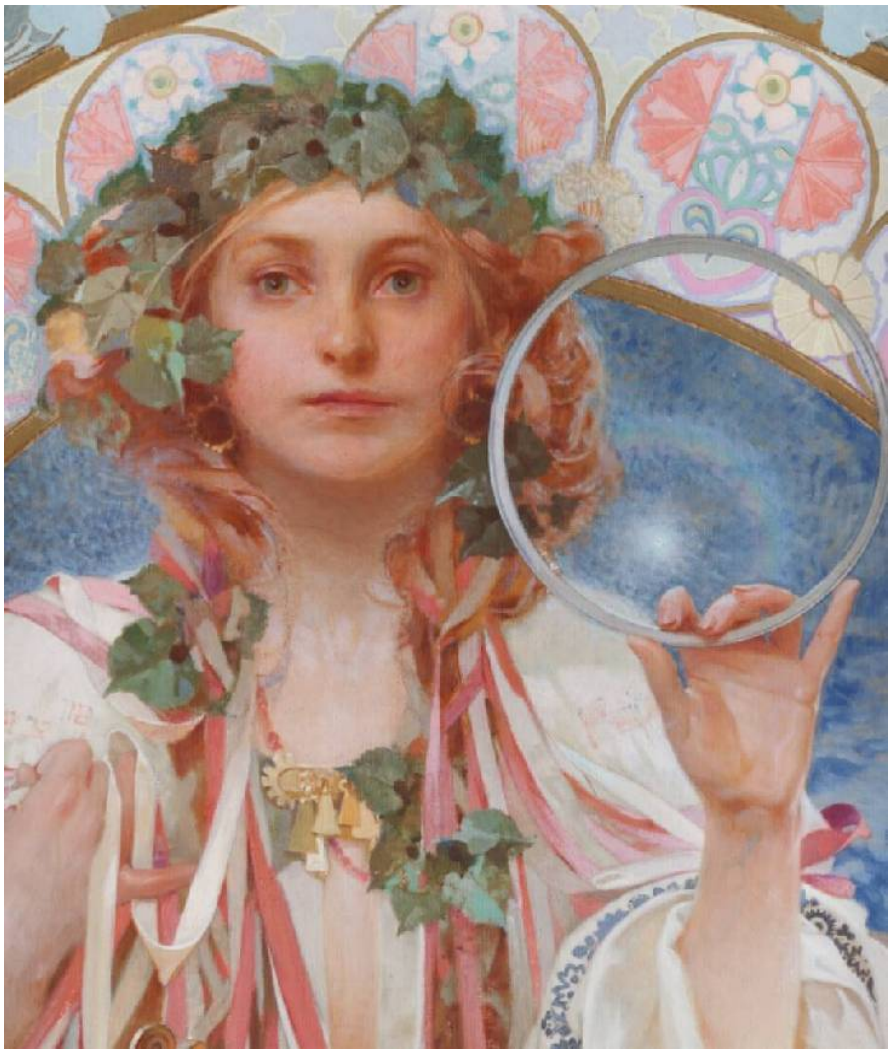
From 1905 to 1910, Mucha visited America on four more occasions, including with Marie (Maruška) Chytilová in 1906, whom he had married on 10 June 1906 in Prague. Their first child, Jaroslava, was born in New York three years later. His principal income in America came from teaching; he taught illustration and design at the New York School of Applied Design for Women, at the Philadelphia School of Art for five weeks, and he also became a visiting professor at the Art Institute of Chicago. He rejected the majority of commercial proposals, but accepted one in 1906 to design boxes and a store display for Savon Mucha, a soap bar. Artistically, the trips were not a success; portrait painting was not his strong point.

He made posters for the American actress Mrs. Leslie Carter (known as ‘The American Sarah Bernhardt’) and the Broadway star Maude Adams, but they were largely echoes of his Bernhardt posters. His finest work in America is often judged to be his portrait of Josephine Crane Bradley, the daughter of an important patron, in the character of Slavia, surrounded by symbols from Slavic folklore and art. Mucha had met Charles Richard Crane, a wealthy businessman and philanthropist, at a Pan-Slavic banquet in New York City. A passionate Slavophile, Crane commissioned Mucha to paint this portrait to celebrate the marriage of Josephine to Harold C. Bradley, a professor of biochemistry at the University of Wisconsin. The portrait was to be incorporated into the interior decoration of a mansion that Crane was building for the newlyweds.

Held today in the National Gallery of Prague, the impressive portrait features an elaborate and unusual frame, introduced at the time to blend it in with the rest of the room in which it was installed. Mucha used tempera and oils to complete the portrait and achieve the precise detail that it is famous for. This technique would work in a similar way for *The Slav Epic* series. Relatively large by the standards of Mucha’s single figure portraits,

it stands at one and a half metres tall and just under a metre wide. This highly decorative piece contains endless patterns of flowers and plants, arranged across the frame and background. The goddess Slavia is represented holding a round symbol for Slavic unity in her left hand, whilst a bird rests at her feet. The frame was formed with gold leaf paint, instilling the composition with a grand and imposing finish.

The goddess Slavia was a recurring motif for Mucha's commercial and fine art work, and on posters and logos for the Slavia Bank. Slavia, a symbol of the unified Slav nation, was a well-known allegory in Slavic culture, appearing in epic songs and legends. Mucha revisited the subject matter ten years later, when he was commissioned to design banknotes for the newly founded Czechoslovakia. More importantly, Charles Richard Crane shared Mucha's enthusiasm for a series of monumental paintings on Slavic history, and he became Mucha's most important patron. Finally, the artist had achieved his objective; through Crane's funding, the ambitious *Slav Epic* could now be realised.



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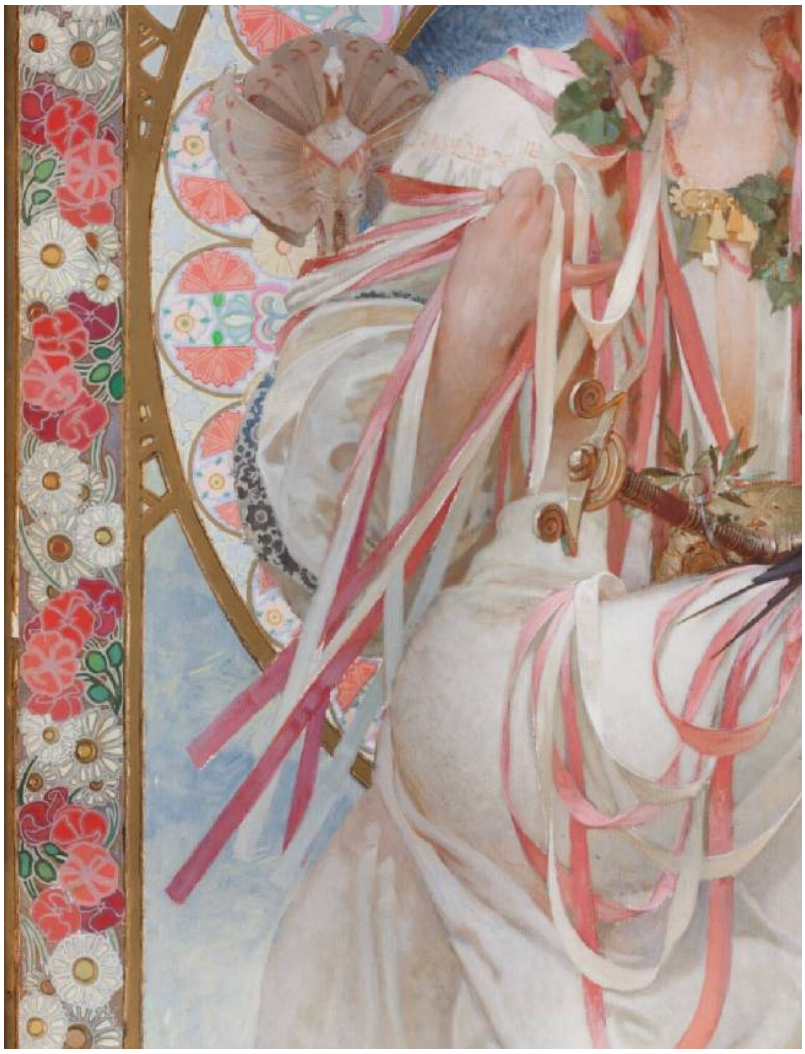

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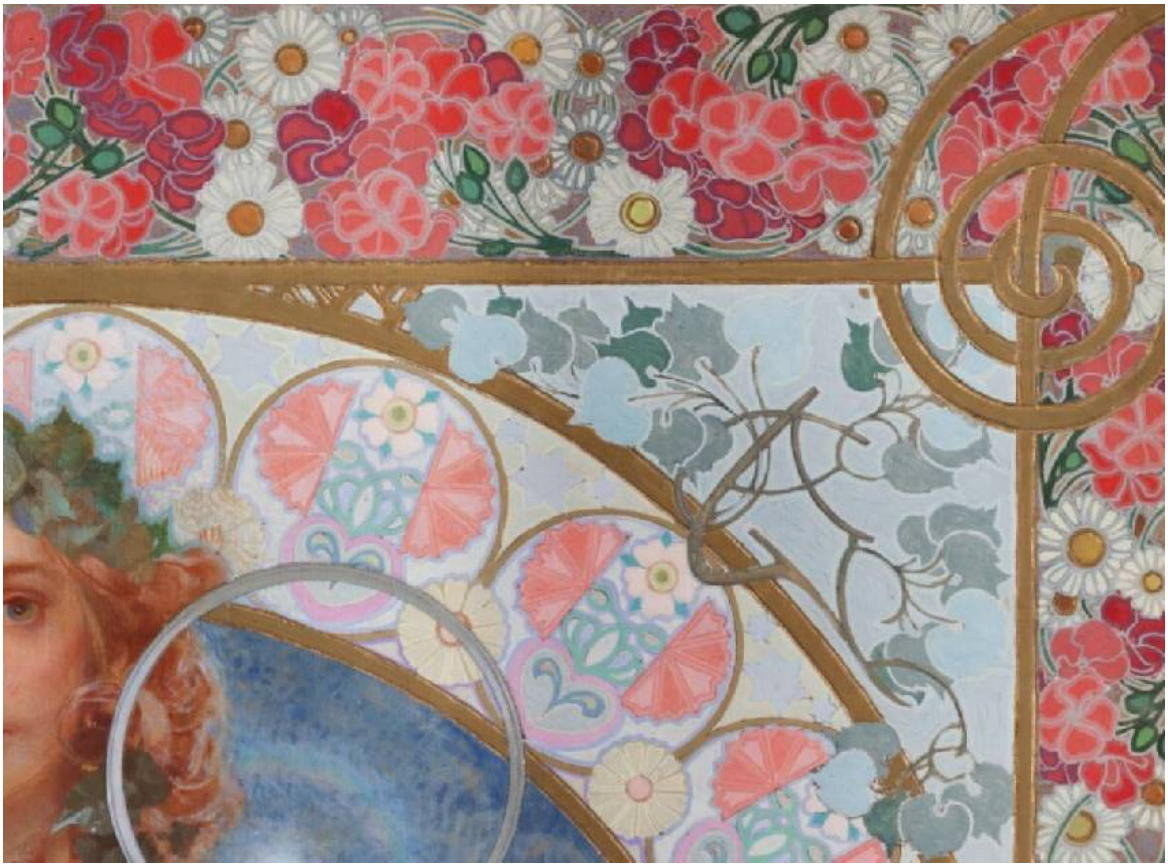

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Mucha's oil sketch of the Rothschild family, which still hangs in the Mucha family home today. Baroness Adèle von Rothschild helped launch Mucha's career in America.

Baroness Adèle von Rothschild, c. 1905

Charles Richard Crane, 1909 —Crane was a wealthy American businessman, heir to a large industrial fortune and connoisseur of Arab culture, a noted Arabist. His widespread business interests gave him entree into domestic and international political affairs where he enjoyed privileged access to many influential power brokers at the top levels of government.

Slav Epic No. 1: Slavs in their Original Homeland (1912)

Mucha was finally able to devote his time to *The Slav Epic* in 1911. It was designed as a series of twenty paintings, each with a proposed size of approximately seven by nine metres. In order to work on such large canvases, he rented an apartment and a spacious studio in the Zbiroh Castle in western Bohemia, where he and his family were to remain until 1928. Regarded by the artist as his masterwork, *The Slav Epic* depicts the mythology and history of Czechs and other Slavic peoples. After finishing the monumental paintings, Mucha bestowed them upon the city of Prague on the condition that the city would build a special pavilion to house the canvases.

Mucha had visited many of the pivotal places that he intended to depict in the cycle across Europe, including Russia, Poland and the Balkans, including the E. Orthodox monasteries of Mount Athos. Additionally, he consulted historians on details of historical events to ensure an accurate depiction. Mucha continued working on the cycle for 18 years, gradually submitting paintings to the city of Prague as he completed them. In 1919 the first part of the series, comprising eleven canvases, was displayed in the Prague's Clementinum. In his opening speech, Mucha stated:

> *"the mission of the Epic is not completed. Let it announce to foreign friends — and even to enemies — who we were, who we are, and what we hope for. May the strength of the Slav spirit command their respect, because from respect, love is born."*

To conceptualise the cycle, he selected the twenty key historical episodes that he felt had influenced the development of Slavic civilisation.

Covering a wide range of themes from politics and war to religion, philosophy and culture, ten episodes were chosen from Czech history and the remaining ten concerned historical scenes from other Slavic nations. Mucha used photography to aid his studies, wherein photographs of costumed models, many in filmic sequences, allowed him to plan and design the scenes that were most suitable. Also, his research trips provided many documentary photographs of Slavic people and their lives and customs.

To ensure the inflexibility of the enormous canvases, Mucha constructed perforated metal frames on to which the canvases could be fastened with ropes. These frames were also fitted with grooved wheels, allowing them to be transported and moved around effortlessly. To enable him to reach the higher parts of the canvases, he used metal scaffolding with casters, providing platforms. For the painting medium, he opted for egg tempera — a fast-drying medium, producing a luminous effect. From his research on Renaissance fresco paintings, he believed that egg tempera would be more durable than oil. Still, he used oil in places, mixed with tempera, to render more precise detail and to develop luminosity.

The Slav Epic canvases were produced between 1912 and 1926, expressing the artist's visionary perspective of Slavic history, spanning more than a thousand years. The first canvas in the cycle is *The Slavs in Their Original Homeland* (1912), depicting the ancient Slavs as a peaceful but submissive people, who were defenceless in the face of foreign aggressors. The scene is set between the third and sixth centuries AD. Mucha had decided to start his history of the Slavic people at the time when the Slavic tribes were agricultural folk, who dwelled in the marshes between the Vistula River, the Dnepr River, the Baltic Sea and the Black Sea. With no political structure to support them, the Slavs' villages were

under constant attack by Germanic tribes from the west, who would burn down their houses and steal their livestock.

In the composition, two Slavs hide helplessly in the bushes in the foreground, as their village burns on the horizon. It would seem they are the sole survivors of one of these attacks and we are encouraged to sympathise with their plight. The fear and vulnerability expressed in their faces beseeches our help, as one of the Slavs looks out directly at the viewer, while the other glances hopelessly away to the right. A pagan priest, flanked by two youths representing war and peace, appears to levitate in the upper right section of the canvas. These figures foreshadow the eventual peace and freedom that will come to the Slav people, when independence must be achieved through bloody war.

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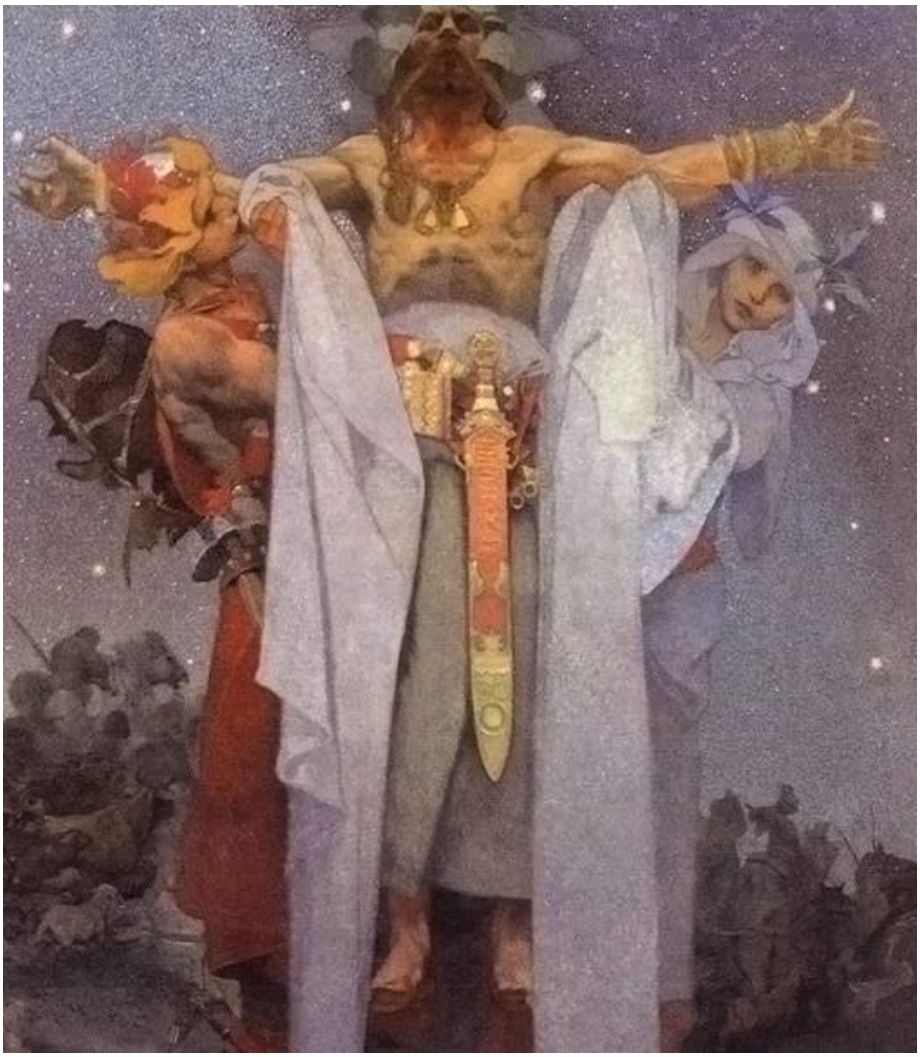

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Zbiroh Castle, Czech Republic

Mucha, Maruška and Jaroslava in the grounds of Zbiroh Castle, c. 1924

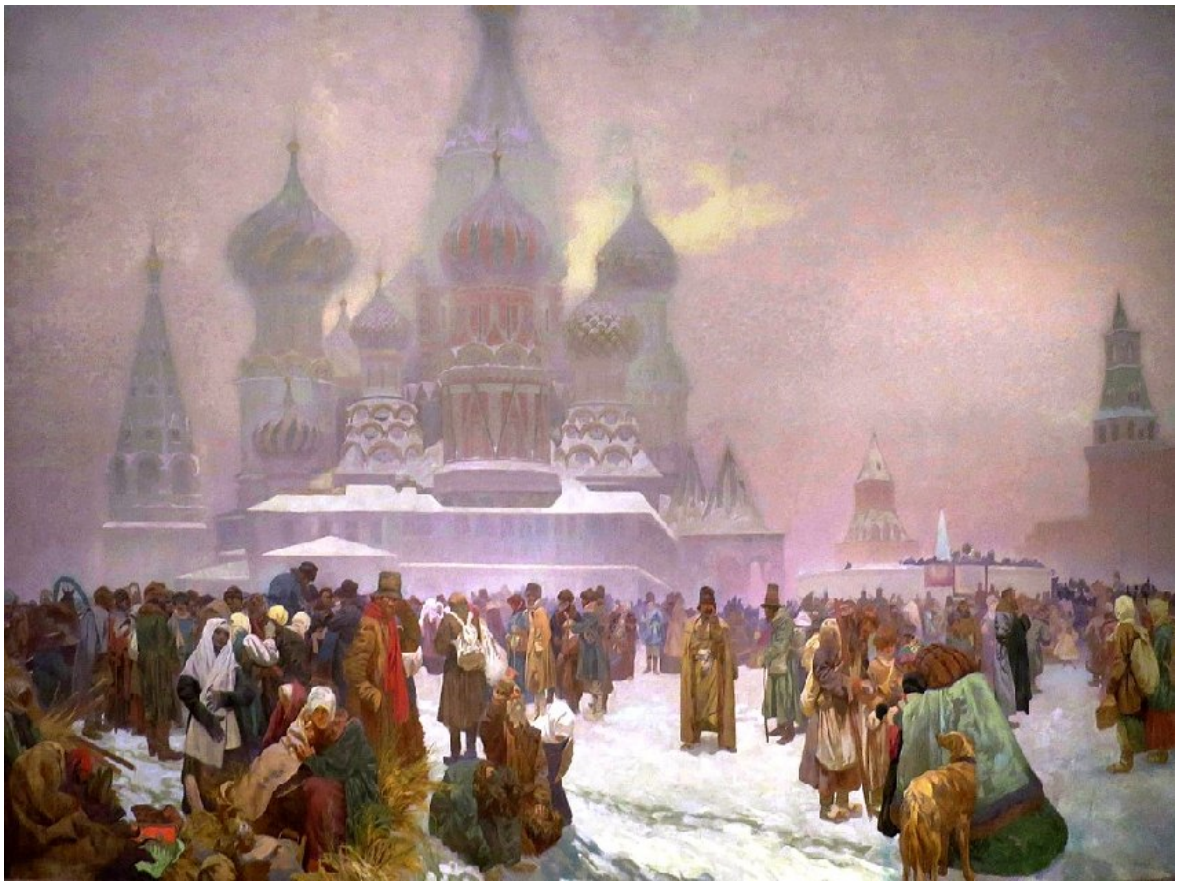
Slav Epic No. 19: The Abolition of Serfdom in Russia (1914)

In the design of *The Slav Epic,* Mucha's patron Crane gave him free rein, except for *The Abolition of Serfdom in Russia,* a subject specifically requested by Crane, who wished it to be based on Mucha's first-hand observations of the Russian people. To fulfil the patron's request, Mucha visited Russia in 1913 and produced an impressive collection of documentary photographs capturing images of Tsarist Russia in its final year of relative peace. The painting is the penultimate chapter in *The Slav Epic*, though it was one of the first to be produced. It represents a moment of reform within Russia when Tsar Alexander II passed the legislation to bring greater freedom to the poorer parts of society — the serfs, who historically were agricultural labourers bound by the feudal system and tied to working on their lord's estate. When Alexander II came to the throne in 1855, he instigated a number of reforms, including the Emancipation Edict in 1861, giving the serfs personal freedom. For Mucha, this reform was too long overdue to be of any virtue.

At the time the painting was produced, although Russia was gripped in poverty, it still projected itself to its neighbours as a beacon of success and prosperity. When Mucha visited the country in 1913, he was shocked to discover the true reality, realising that Russia was significantly less advanced than the majority of European nations. The resulting canvas is a product of this discovery.

The composition depicts the looming edifices of Saint Basil's Cathedral and the Kremlin in Moscow. The artist portrays a hazy fog-like

atmosphere, tinged with ethereal tones, adding an atmosphere of mythical and monumental drama, as well as hinting at the uncertainty lying ahead. A huddled, straggling mass of figures populate the lower section of the canvas, their nondescript clothes and filthy rags a poor comparison to the wealthy architecture and transcendent beauty of the sky above them. The subdued peasants anxiously look on as an official reads out the Tsar’s edict — leaving the viewer to doubt whether the reform will improve their condition in any way. Again, Mucha includes the symbolic figure of a mother and child to express both the fear and hope associated with future generations. The distant sun is just discernible through the haze, offering a faint glimmer of hope for a brighter future. A future that the artist knows fifty years after the depicted scene has still not been achieved.



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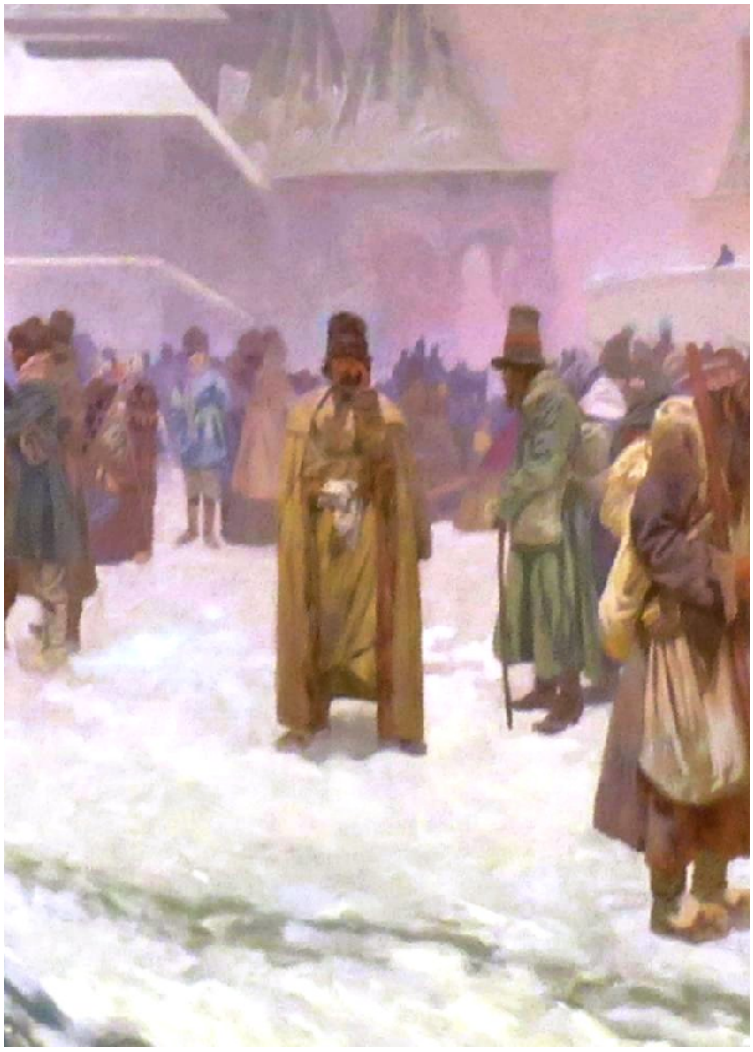

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Crane, c. 1910

Mucha at work on 'The Slav Epic', c. 1926

Slav Epic No. 20: Apotheosis of the Slavs (1926)

The Slav Epic cycle culminates with *The Apotheosis of the Slavs* (1926), representing the liberation of the Slavs from their oppressors in 1918, encapsulating the essence of Mucha's unique view of Slavic history and its hoped-for future. In the centre of the painting, it celebrates the independence of the Slavic nations as the *apotheosis* (the elevation of a subject in art to a divine status) of their history. The scene is surrounded with a frenzy of figures representing the past as the basis of the present. When unveiling the composition, Mucha indicated his vision for the future role of the Slavs with the subtitle: 'Slavs for Humanity', as symbolised by the figure of the girl emerging above the present, protecting in her hands the enlightening light of wisdom. Mucha felt that this could "lead to the goodness and happiness of the rest of humanity".

The painting strives to bring together all the themes addressed in the other nineteen episodes of *The Slav Epic*, rejoicing in the independence of the Slav nations. It is composed of four different parts, characterised by four colours, each representing a successive period in Slav history. The blue tones in the bottom right symbolise the early years of Slav history; the red in the top right corner conveys the bloodshed of the Hussite wars during the Middle Ages; the figures in shadow below represent the enemy and the repeated attacks inflicted on Slavic tribes; and lastly, a yellow band in the centre lights up the Czech and Slovak soldiers returning from World War I, connoting the collapse of the Austro-Hungarian Empire and the dawn of a new age for the Slavic people. They are saluted by several young boys, who wave green branches in celebration. The bare-chested

figure at the centre of the painting is the embodiment of the new, strong and independent republic, guided and protected by a Christ-like figure behind.

While working on *The Slav Epic* canvases, Mucha declined commercial work, save for a few commissions for causes that were close to his heart. He designed posters to promote Czech cultural or philanthropic events, as well as several symbolic paintings that helped to inspire Slavic unity. With the independence of Czechoslovakia in 1918, he was eager to serve his new nation and designed the first Czechoslovak stamps and bank-notes, including a variety of state paraphernalia, such as the national emblem and police uniform. For all of this work, he declined all payment.

In September 1928, Mucha and his patron Crane officially donated the entire cycle to the City of Prague, on the 10th anniversary of the founding of the new state of Czechoslovakia. The cycle was exhibited in Prague twice in the artist's lifetime: 1919 and 1928. Sadly, progressive Czech artists judged Mucha's historical paintings to be anachronistic, disregarding his philosophical intention, considering his 'nationalistic' sentiment to be irrelevant after the 1918 independence. In 1933 the twenty canvases were rolled up and placed in storage. Since Mucha and Crane's contract with the municipal authorities did not specify a binding date for providing a gallery, the cycle's future was left in doubt. Negative comments about the series continued after World War II under the Communist regime and this would continue throughout the Cold War era. Finally, during the 1990's, Mucha's homeland appreciated the paintings once more in a new light.

In 1936 his artistic achievement was celebrated in Paris by a grand retrospective, organised by the Musée du Jeu de Paume, also featuring work by his old Czech friend, Frantisek Kupka. As many as 139 Mucha artworks appeared, including three canvases from *The Slav Epic.* The

political situation in Europe, however, was worsening, with the rise of Nazism in the ascendant. Sensing the approach of a new war, the 76-year-old artist launched into a new project: a triptych depicting *The Age of Reason*, *The Age of Wisdom* and *The Age of Love* (1936-1938). He planned to produce canvases as large as those of *The Slav Epic*, forming a triptych that would serve as a monument for all mankind. Alas, Mucha did not live long enough to complete the project.

On 15 March 1939, Mucha witnessed German troops marching through Prague and on the following day at Prague Castle, Adolf Hitler proclaimed the establishment of the German Protectorate of Bohemia and Moravia. Soon after, Mucha was arrested by the Gestapo as a prominent Czech patriot. Although he was released after several days of questioning, his spirit was broken and his health greatly deteriorated. He died of pneumonia on 14 July 1939. In spite of the public interdict of public gatherings and speeches, his funeral was attended by an enormous crowd, including both admirers and opponents. He was laid to rest in the Slavin Monument, the 'Pantheon' of great Czechs established in 1893 in Prague's Vysehrad cemetery. His grave is surmounted by a statue of the Genius Patriae, with an inscription that reads: "Although dead, they still speak to us."

Today, Mucha is widely regarded as the chief exponent of the *Art Nouveau* style, best known for his distinctly stylised and decorative theatrical posters, particularly those of Sarah Bernhardt. His life's work includes numerous posters, illustrations, advertisements and decorative panels, many of which are regarded as among the best-known images of the period. Ironically, according to his son and biographer, Jiří Mucha, he did not think much of Art Nouveau himself. "What is it, Art Nouveau?" he would demand, "...Art can never be new." Although his work has enjoyed great popularity in recent times, it suffered a great decline of interest

throughout the mid-twentieth century. Jiří devoted much of his life to writing about his father and bringing attention to his neglected work. Mucha had always believed passionately that art was an essential benefit to humanity and that it should be seen and enjoyed by as many people as possible. He felt that his greatest achievement was as a history painter, as epitomised by the twenty canvases of *The Slav Epic*.

A great deal of consideration has been given to relocating the cycle from Moravský Krumlov Castle in the South Moravian Region, where it has been displayed for almost 50 years, to the capital Prague. It was hoped that a city frequented by thousands of tourists every year would attract new interest in the culture of the country. However, no suitable space could be found in Prague's galleries. In early 2010, there was a change of heart and the city requested the return of *The Slav Epic* for restoration work and subsequent display. The Mucha Foundation, run by the artist's grandson John Mucha and his mother Geraldine, blocked the move, since it would simply be a provisional measure. The City of Prague argued that not Alphonse Mucha but Charles R. Crane was the owner of the paintings and that he had donated the cycle to the city. After a two-year dispute between Prague and Moravský Krumlov, the cycle was relocated for display at the National Gallery's Veletržní Palace, where they remained until the end of 2016 — a move protested by conservationists and art historians alike. In 2018, nine of the canvases were exhibited in Brno during the *RE:PUBLIKA Festival*. The exhibition combined two opposing worlds of Mucha's works – the majestic *Slav Epic* and a unique collection of his early poster work. Then, the cycle was controversially taken on a two year tour of Asia, returning to Prague in 2019. Today, the paintings are on display again in the town of Moravský Krumlov. Still, there are hopes that the City of Prague will construct a permanent home for the cycle, as originally promised to the artist.

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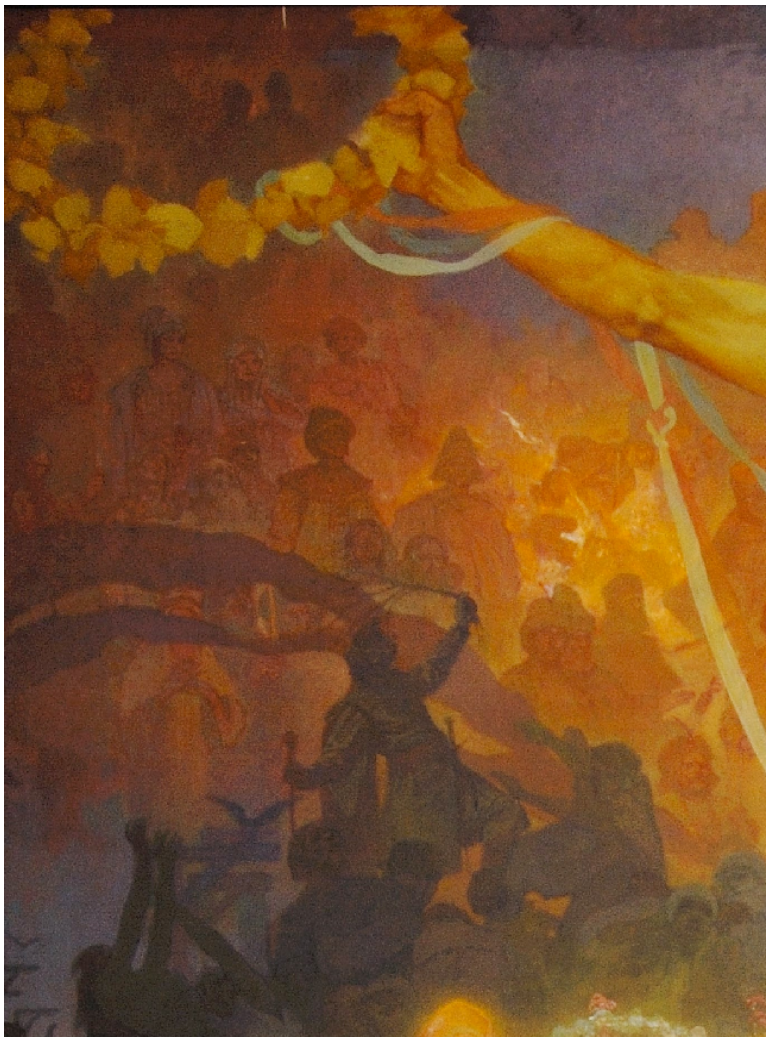

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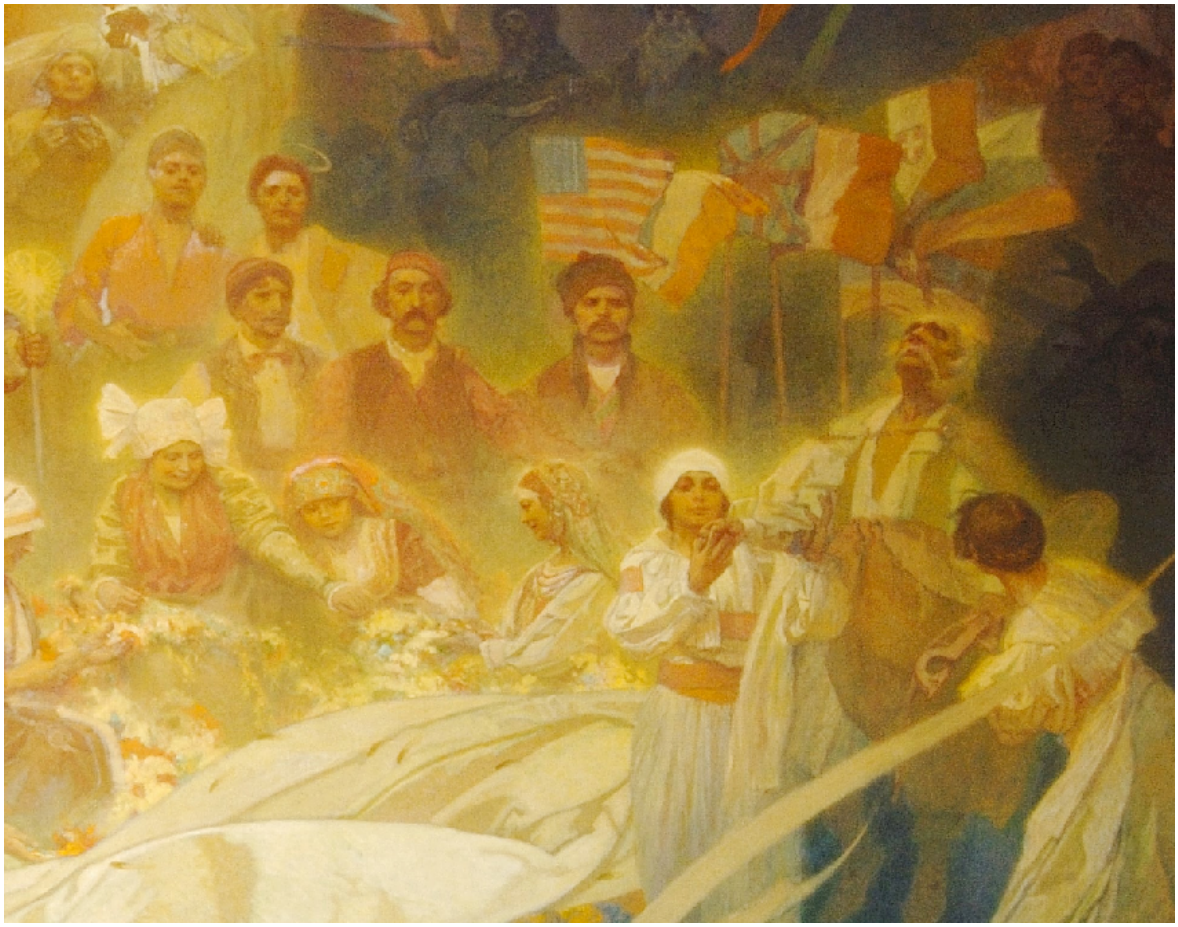

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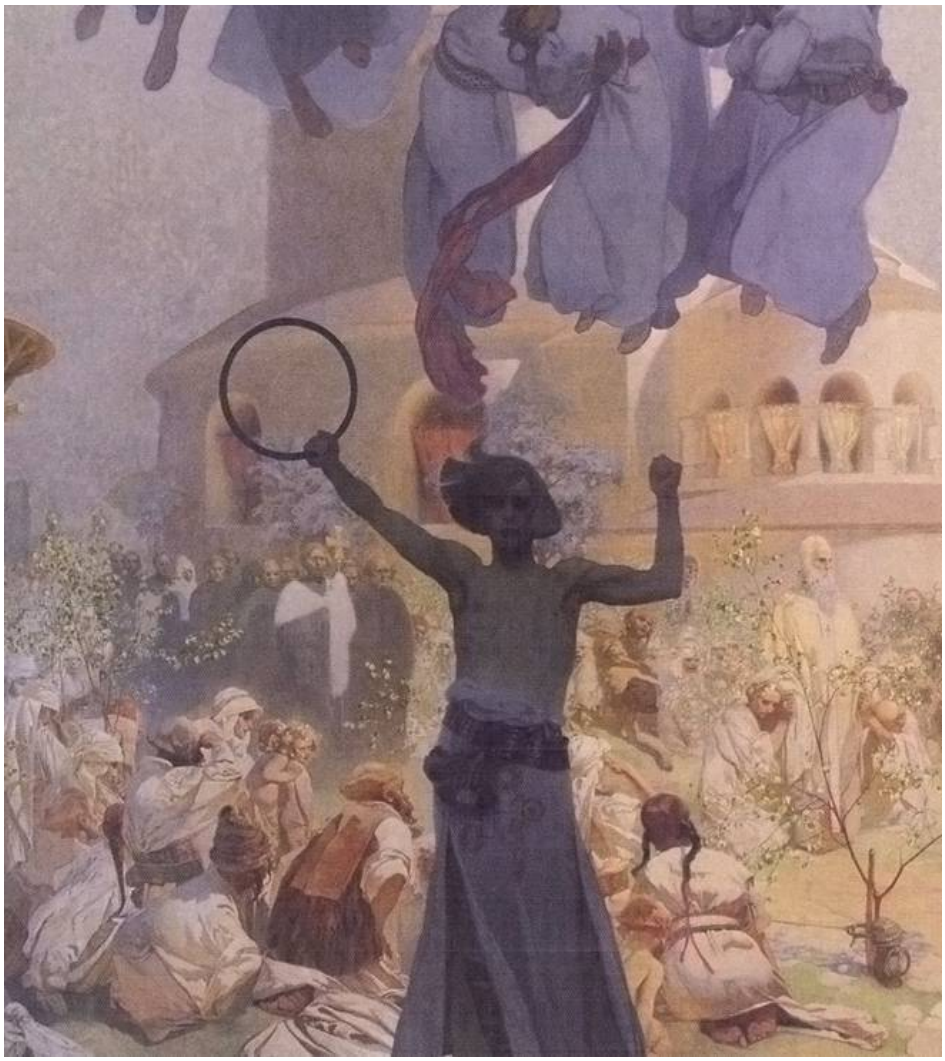
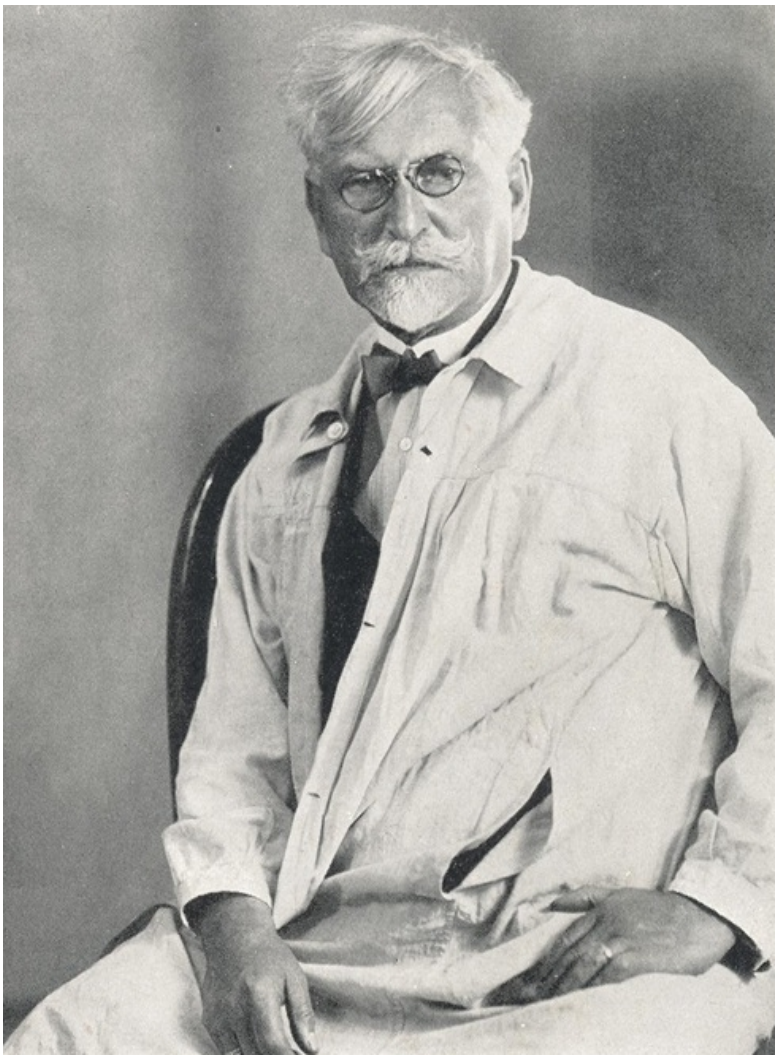


Detail of 'Slav Epic No. 3: The Introduction of the Slavonic Liturgy', 1912 — an example of the recurring circle motif in the cycle, representing Slav unity

Mucha with his family, c. 1924



Mucha, 1928

Mucha's 'The Slav Epic' in the National Gallery of Prague

'The Slav Epic' 1930 exhibition poster

Moravský Krumlov Castle — the long-time home of ‘The Slav Epic’

The cycle on display at Moravský Krumlov Castle

The Artworks

Gandegg Castle, South Tyrol, Austria — the Khuen-Belasi ancestral home. Mucha's first patrons, Count Eduard and his younger brother Count Egon, commissioned the artist to complete frescoes at this castle.

‘Mucha's studio in Paris’ by Jan Vachčo, c. 1897 — in 1896 Mucha moved to this new studio on 6, rue du Val-de-Grâce. It benefited from a large window and a glass ceiling.

The Collected Artworks

Mucha’s artworks are presented in chronological order and divided into decade sections, with an alphabetical table of contents following immediately after.

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Austria
Autumn
Beer of the Meuse
Bénédictine
Biscuits Champagne Lefèvre Utile
Biscuits Lefevre Utile
Bleu Deschamps
Brightness of Day
Byzantine Head: The Blonde
Byzantine Head: The Brunette
Calendar Champagne
Calendar of cherry blossom
Carnation
Chandon Cremant Imperial
Chocolat Idéal
Chocolat Masson
Cow Slip
Crucifixion

Cycles Perfecta
Dance
Dawn
Design for ‘Fantaz’ magazine
Design from ‘The Pater’
Diploma of Ivančice
Dusk
Easter Chimes Awaken Nature
Emerald
Evening Contemplation
F. Guillot Pelletier-Orleans Calendar
Fate
Feather
Flirt Lefevre Utile
Flower
Flower
France Embraces Bohemia
Fruit
General German Exhibition for Trade, Industry and Agriculture
Girl with Loose Hair and Tulips
Gismonda
Hamlet
Head of a Girl
Heidsieck
Hommage Respectueux de Nestlé
Imprimerie Cassan Fils
In the Desert
Iris
Jaroslava and Jiri, the Artist’s Children

Job
Job II
L’Annee Qui Vient
L’Illustration magazine Christmas 1896
L’Illustré Soleil du Dimanche
La Dame aux Camélias
La Plume Cover
La Princesse Lointaine
La Samaritaine
Lance parfum Rodo
Laurel
Lily
Lorenzaccio
Louisiana Purchase Exposition (St. Louis World’s Fair)
Luchon
Madonna of the Lilies
Maude Adams as Joan of Arc
Médée
Moet and Chandon White Star
Monaco Monte Carlo
Moravian Teachers0 Choir
Morning Awakening
Morning Star
Music
Nature
Nestlé’s Food for Infants
Night’s Rest
Nude on a Rock
Page’s Costume

Painting
Poetry
Portrait charge
Portrait of a Girl
Portrait of Jaroslava
Portrait of Jiri
Portrait of Maruška, the Artist’s Wife
Portrait of Milada Cerny
Portrait of Mucha by itself
Portrait of the Artist’s Sister Angela
Portrait of the Artist’s Sister Anna
Poster for the Brooklyn Exhibition
Princess Hyacinth
Prophetess
Regional Exhibition in Ivancice
Rêverie
Rose
Ruby
Salammbô
Salomé
Salon des Cent 20th Exhibition
Salon des Cents Exhibition Cover 1897
Sarah Bernhardt
Savon Notre Dame
Self Portrait
Self Portrait
Self Portrait, Sketching in an Apartment in Paris
Slav Epic No. 1: The Slavs in Their Original Homeland
Slav Epic No. 10: After the Battle of Grunwald

Slav Epic No. 11: After the Battle of Vítkov Hill
Slav Epic No. 12: Petr Chelčický at Vodňany
Slav Epic No. 13: The Hussite King Jiří of Poděbrady
Slav Epic No. 14: The Defense of Sziget against the Turks by Nicholas Zrinsky
Slav Epic No. 15: The Printing of the Bible of Kralice in Ivančice
Slav Epic No. 16: The Last Days of Jan Amos Komenský in Naarden
Slav Epic No. 17: Holy Mount Athos
Slav Epic No. 18: The Oath of Omladina under the Slavic Linden Tree
Slav Epic No. 19: The Abolition of Serfdom in Russia
Slav Epic No. 2: The Celebration of Svantovit
Slav Epic No. 20: The Apotheosis of the Slavs
Slav Epic No. 3: The Introduction of the Slavonic Liturgy
Slav Epic No. 4: Tsar Simeon I of Bulgaria
Slav Epic No. 5: The Bohemian King Přemysl Otakar II
Slav Epic No. 6: The Coronation of the Serbian Tsar Stepan Dušan as East Roman Emperor
Slav Epic No. 7: Jan Milíč of Kroměříž
Slav Epic No. 8: Master Jan Hus Preaching at the Bethlehem Chapel
Slav Epic No. 9: The Meeting at Křížky
Slavia
Soap Factory of Bagnolet
Société Populaire des Beaux Arts
Sokol Festival
Sokol Festival
Spring
Spring
Spring Night
Standing Figure

Studies
Studies
Study of a Male Nude
Study of Drapery
Study of Figures
Summer
Summer
The Autumn
The Devil and Mr Twardowsky
The Evening Star
The Judgement of Paris
The Moon
The Muse Sibyla
The New York Daily News
The Pole Star
The Red Cape
The Slav Epic
The Trappistine
The West End Review
Théâtre de la Renaissance in Paris
Topaz
Two Standing Women
Waverley Cycles
Weeping Girl
Winter
Winter
Woman in the Wilderness
Wrestler
Zdenka Cerny

Zodiac

Early Works

Crucifixion

1868
Pencil, crayon, watercolour
Private collection
37 x 23 cm

Portrait of the Artist’s Sister Angela

1880
Oil on canvas
Private collection
55 x 34 cm

Design for ‘Fantaz’ magazine

1882
Ink and watercolour on paper
46 x 28.8 cm

Diploma of Ivančice

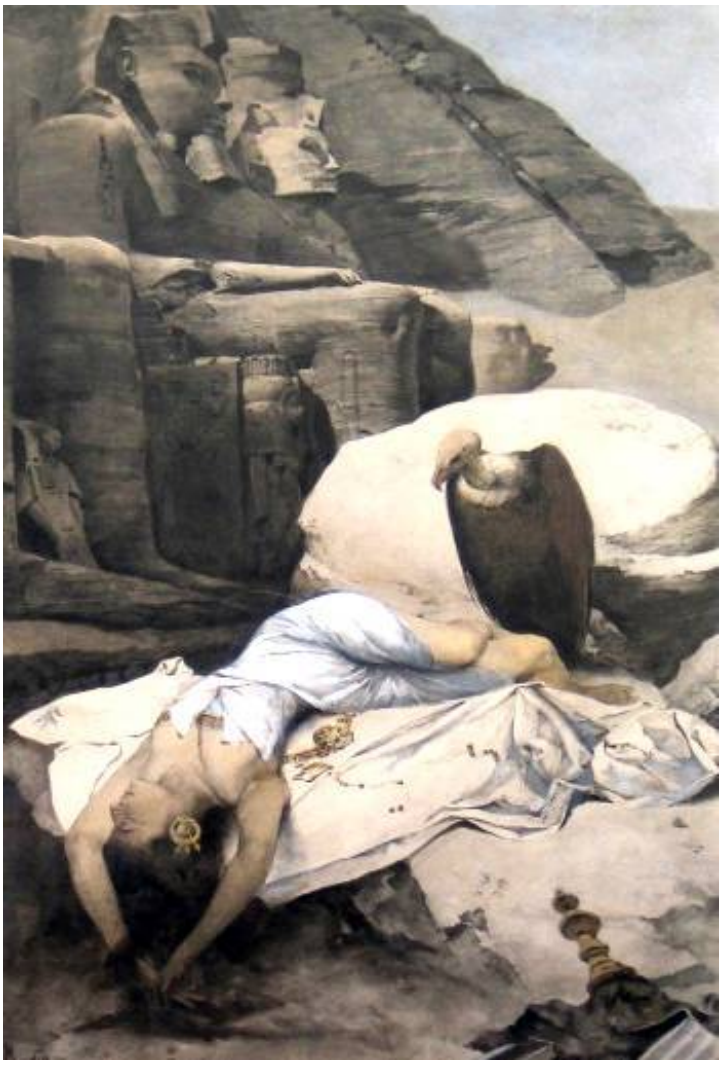
1882
Ink and watercolour on paper
48 x 30 cm

Portrait of the Artist’s Sister Anna

1885
Oil on canvas
Private collection
55 x 34 cm

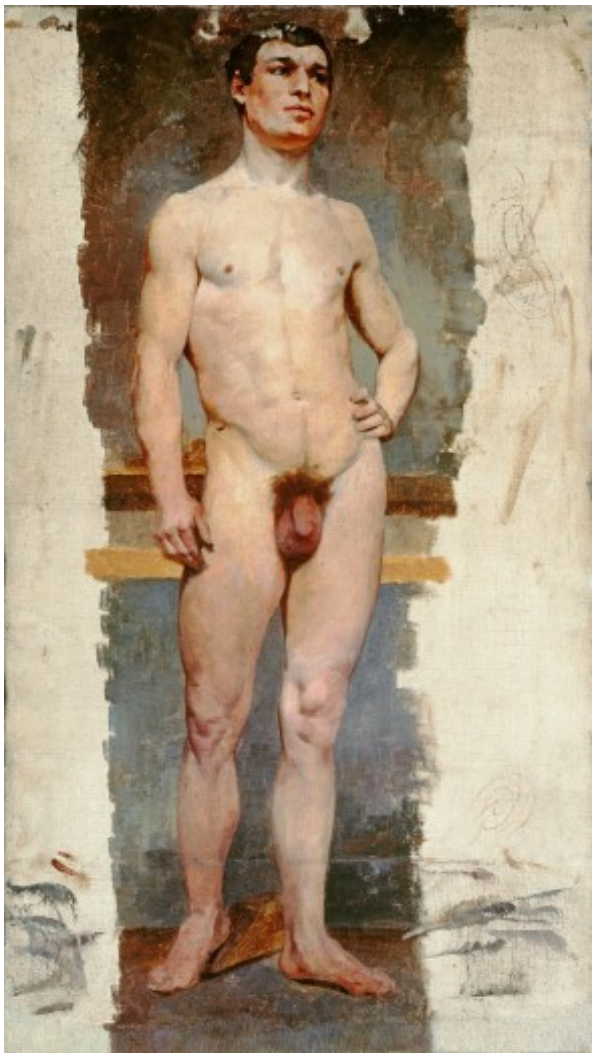
In the Desert

1889
Study for an illustration for the ‘Světozor’ magazine
Oil on canvas



Study of a Male Nude

1887
Oil on canvas
Private collection
65 x 44 cm



The Devil and Mr Twardowsky

c. 1889
Charcoal drawing
Private collection

Self Portrait, Sketching in an Apartment in Paris

c. 1889
Oil on canvas
Private collection
55 x 34 cm

1890’s

Page’s Costume

1890
Study for an illustration for ‘Le Costume au Théâtre’
Pencil and watercolour on cardboard
35.3 x 25 cm

At the Sight of the Two Storks the Owl Rose

1891
Study for an illustration for ‘Contes de Grand-mères’
Pencil and watercolour on cardboard

Gismonda

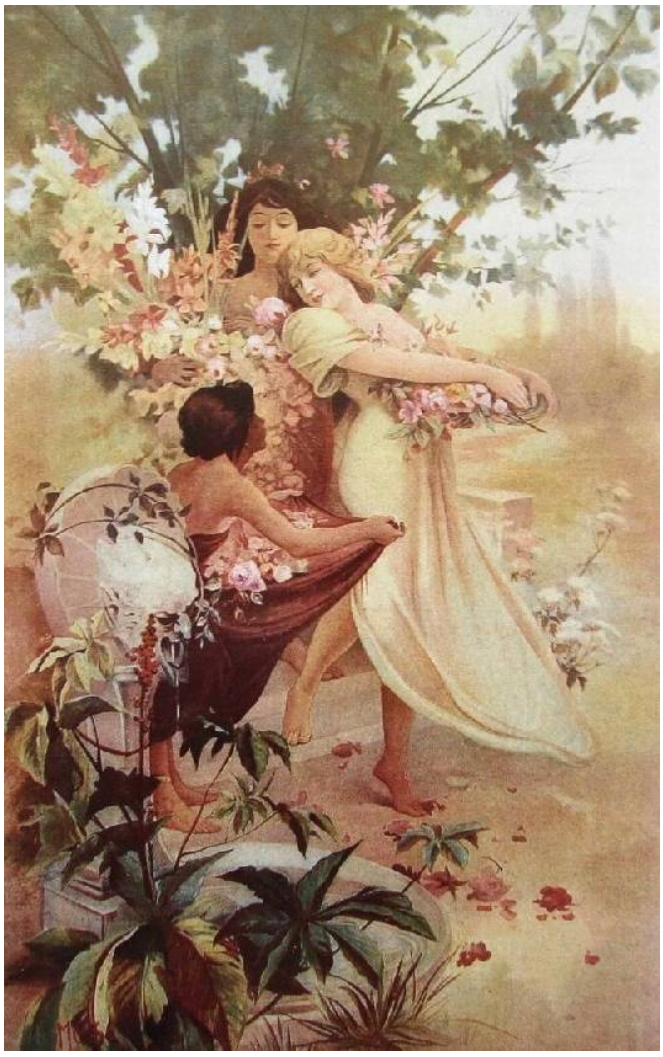
1894
Lithography
216 x 74.2 cm

Théâtre de la Renaissance in Paris

c. 1894
Design for poster advertising Sarah Bernhardt’s theatre
Pencil and watercolour on cardboard

Flower

1894
Oil on canvas
Private collection
66 x 41 cm

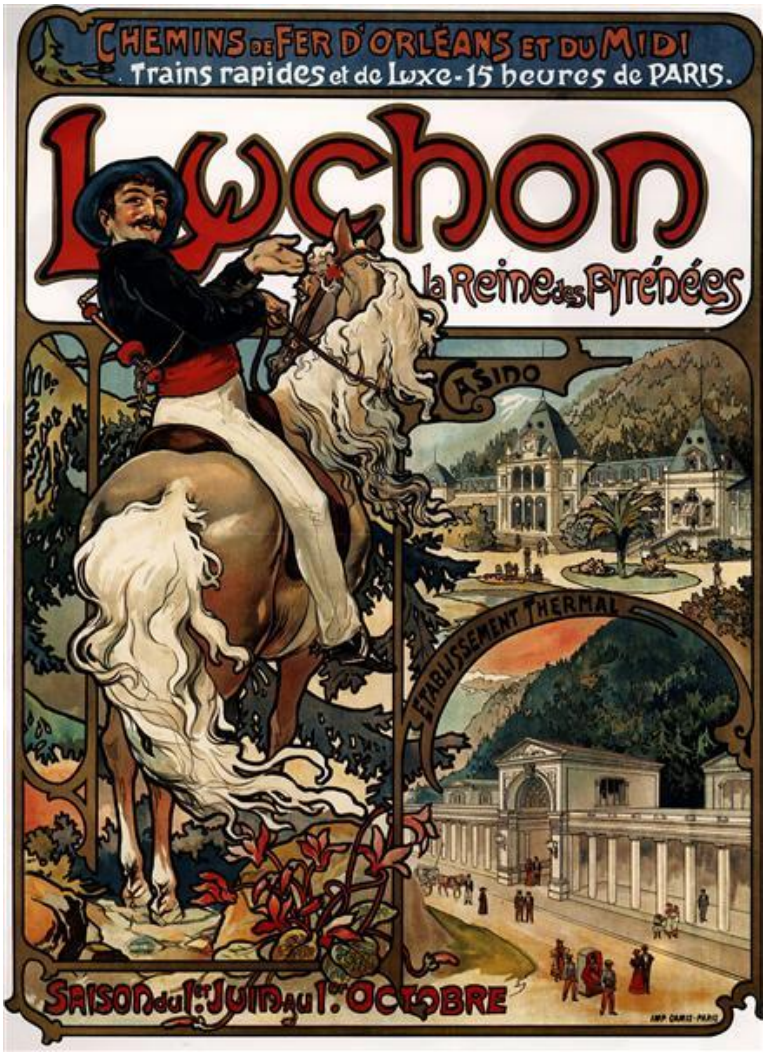


Amants

1895
Lithography

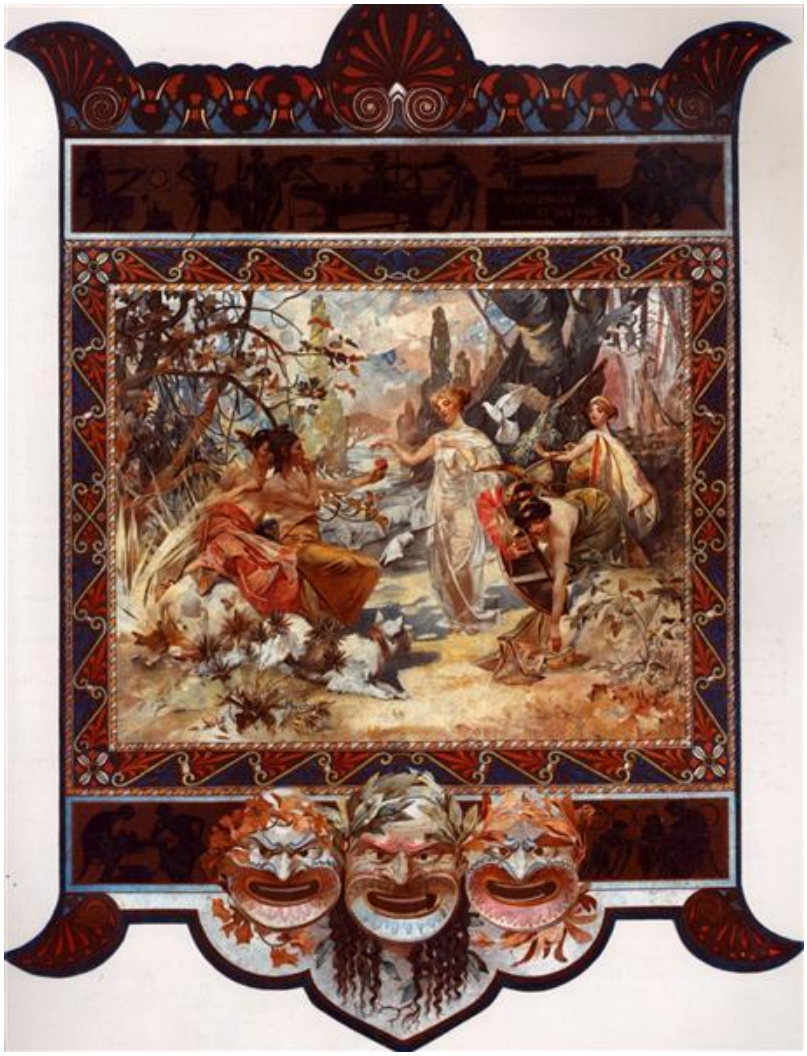
Luchon

1895
Lithography
105.7 x 75.2 cm



The Judgement of Paris

1895
Private collection



Biscuits Champagne Lefèvre Utile

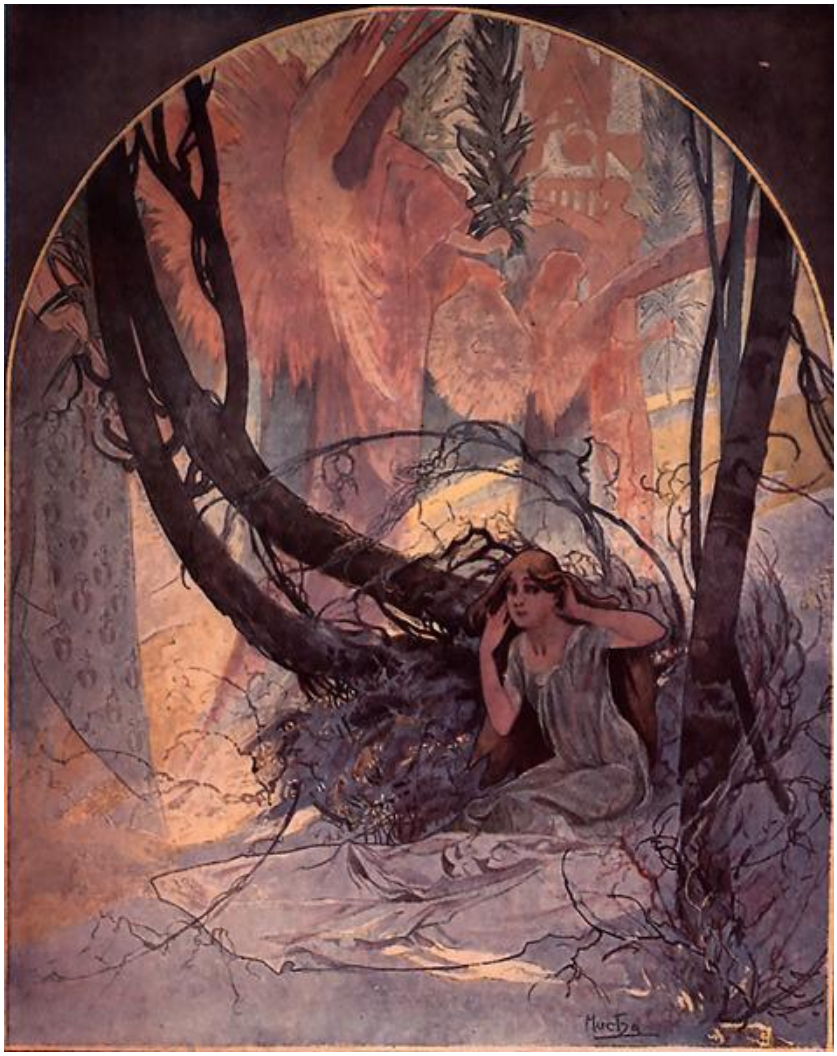
1896
Lithography
Private collection
52 x 35.5 cm

Biscuits Lefevre Utile

1896
Lithography
Private collection
62 x 43.5 cm

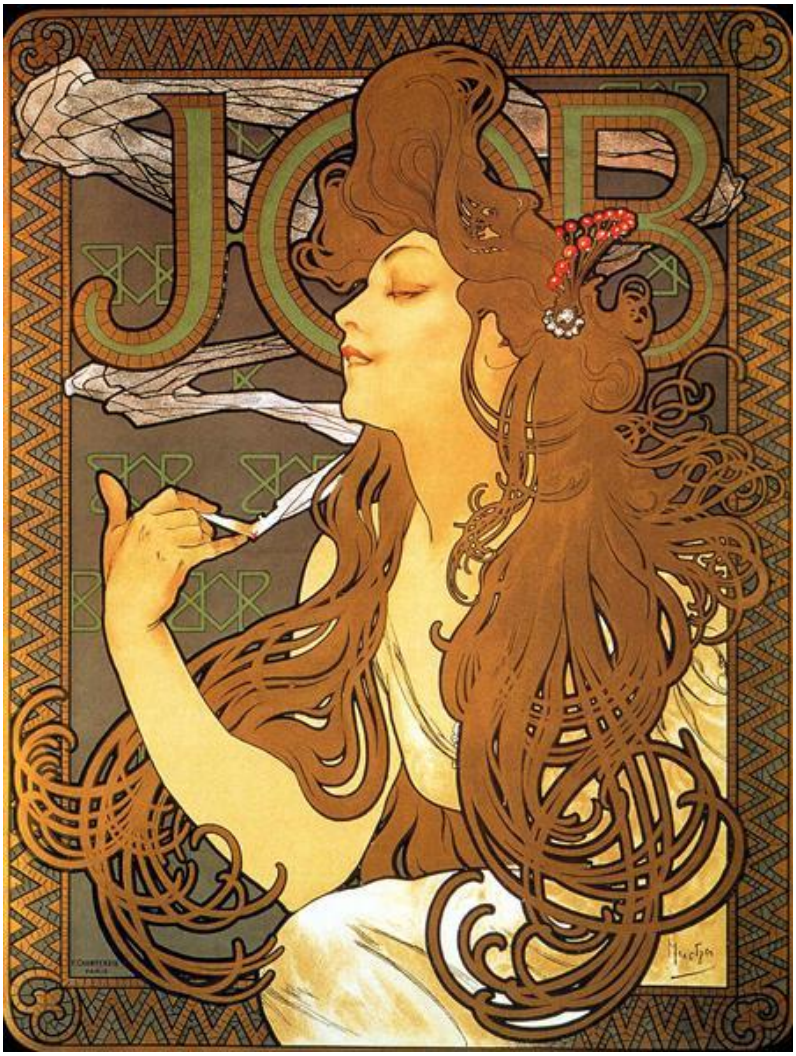
Easter Chimes Awaken Nature

1896
Oil on canvas
Private collection



Job

1896
Lithography
59 x 173 cm



Lance parfum Rodo

1896
Lithography
32 x 44.5 cm

Lorenzaccio

1896
Lithography
Private collection
203.7 x 73 cm

Prophetess

1896
Tempera on canvas
Mucha Museum, Prague
87 x 138 cm

L’Illustration magazine Christmas 1896

1896
Magazine cover
38 x 26.6 cm

Salammbô

1896
Lithography
Private collection

Savon Notre Dame

1896
Lithography

Salon des Cent 20th Exhibition

1896
Lithography

Sarah Bernhardt

1896
Lithography

Slavia

1896
Lithography

Spring

1896
Part of the series: The Seasons
Oil
Private collection

Summer

1896
Part of the series: The Seasons
Oil
Private collection

The Autumn

1896
Part of the series: The Seasons
Oil
Private collection

Winter

1896
Part of the series: The Seasons
Oil
Private collection

La Dame aux Camélias

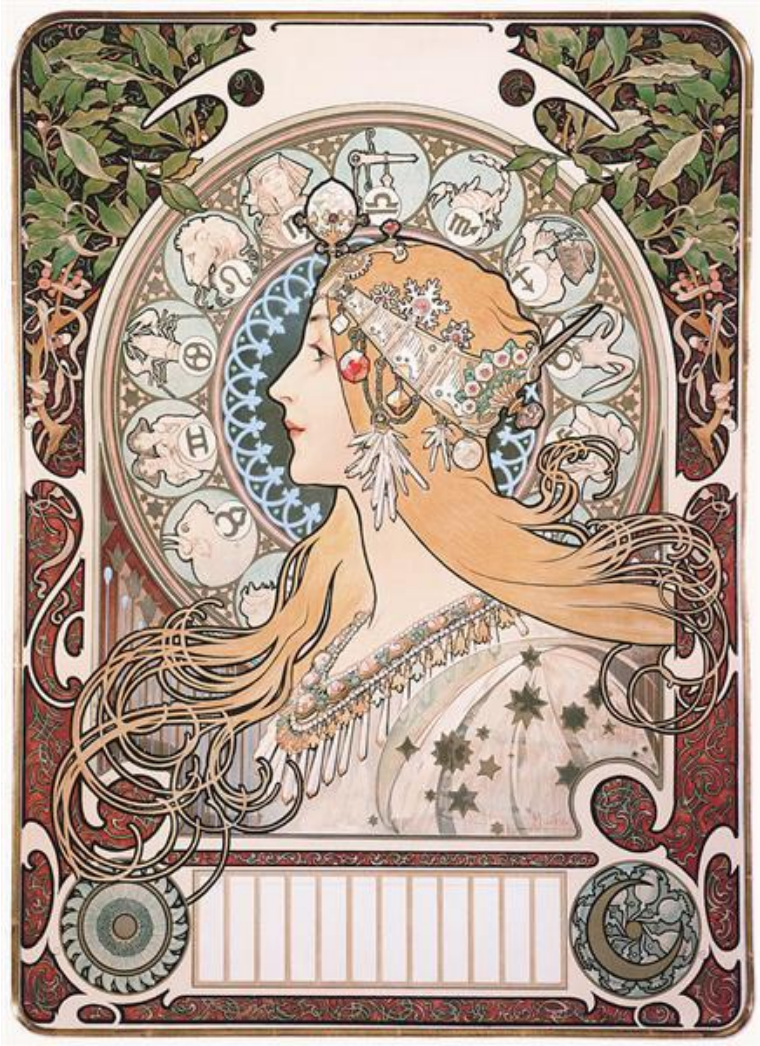
1896
Lithography
Private collection
207.3 x 72.2 cm

Imprimerie Cassan Fils

1896
Lithography

Zodiac

1896
Lithography
65.7 x 48.2 cm

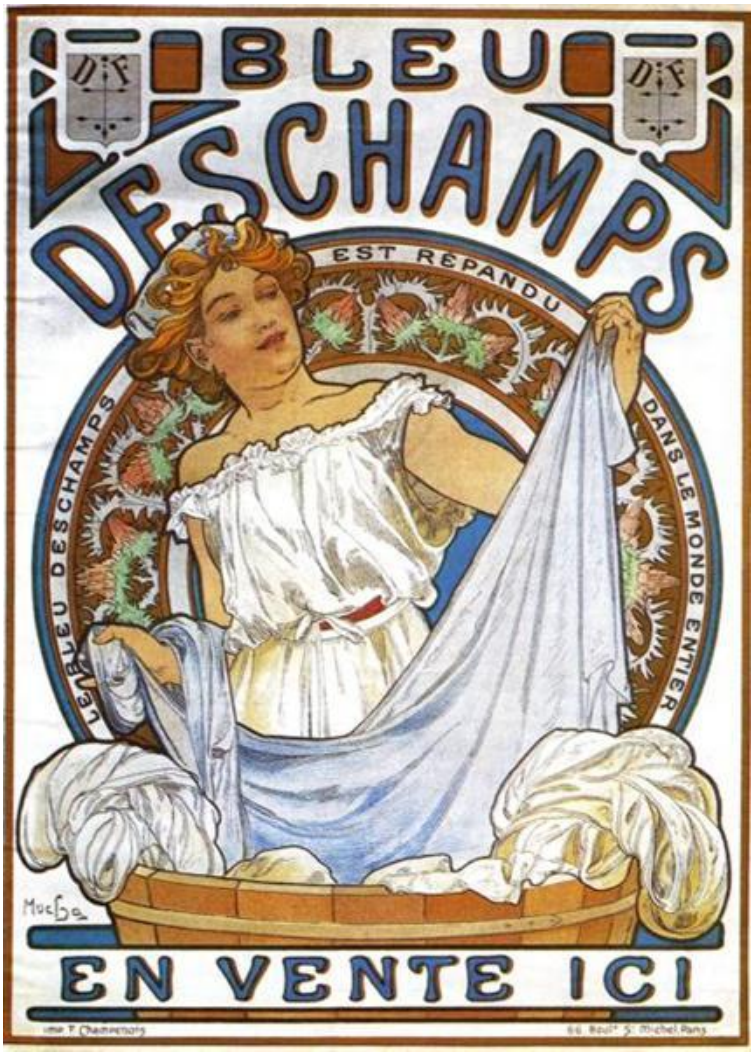


Beer of the Meuse

1897
Lithography
Private collection
154.5 x 104.5 cm

Bleu Deschamps

c. 1897
Lithography



Salon des Cents Exhibition Cover 1897

1897
Lithography

Byzantine Head: The Blonde

1897
Lithography

Byzantine Head: The Brunette

1897
Lithography

Calendar Champagne

1897
Lithography

Rêverie

1897
Lithography
72.7 x 55.2 cm

Chocolat Idéal

1897
Lithography
78 x 117 cm

Hommage Respectueux de Nestlé

1897

The Nestlé Company's tribute to Queen Victoria's 60th Jubilee
Ink and watercolour on paper

Chocolat Masson

1897
Lithography

Flower

1897
Lithography
66.2 x 44.4 cm

Fruit

1897
Lithography
Private collection
66.2 x 44.4 cm

F. Guillot Pelletier-Orleans Calendar

1897
Lithography
Private collection

L’Illustré Soleil du Dimanche

1897
Lithography
Private collection

Société Populaire des Beaux Arts

1897
Lithography
Private collection

Monaco Monte Carlo

1897
Lithography
Private collection
108 x 74.5 cm

Nestlé’s Food for Infants

1897
Lithography
Private collection
72 x 34.5 cm

Portrait charge

1897
Pen and ink
Private collection

Portrait of Mucha by itself

1897
Pen and ink
Private collection

Salomé

1897
Lithography
41 x 31 cm

Soap Factory of Bagnolet

1897
Lithography
Private collection
51.5 x 37 cm

L’Annee Qui Vient

1897
Lithography
Private collection

La Samaritaine

1897
Lithography
58.3 x 173 cm

The Trappistine

1897
Lithography
206 x 77 cm

Amethyst

1897
Lithography

Rose

Part of the series: The Flowers
1897
Lithography

Carnation

Part of the series: The Flowers
1897
Lithography

Lily

Part of the series: The Flowers
1897
Lithography

Iris

Part of the series: The Flowers
1897
Lithography

Au Quartier Latin

1898
Lithography

Job II

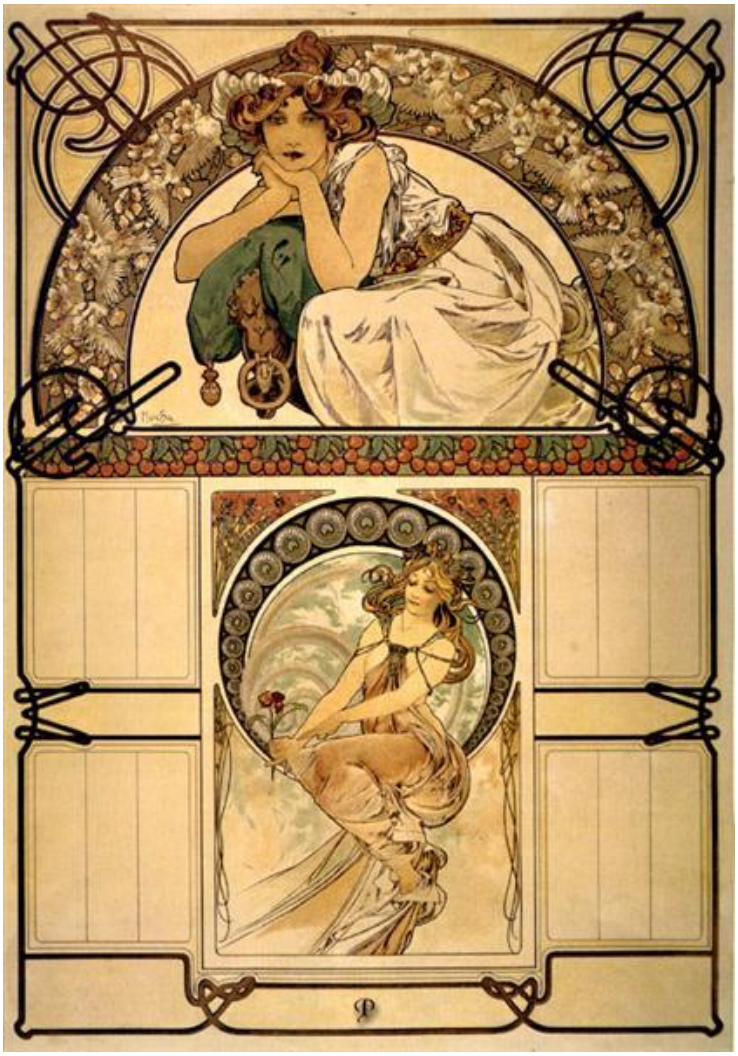
1898
Lithography
59 x 173 cm

Bénédictine

1898
Lithography
Private collection
205.7 x 77 cm

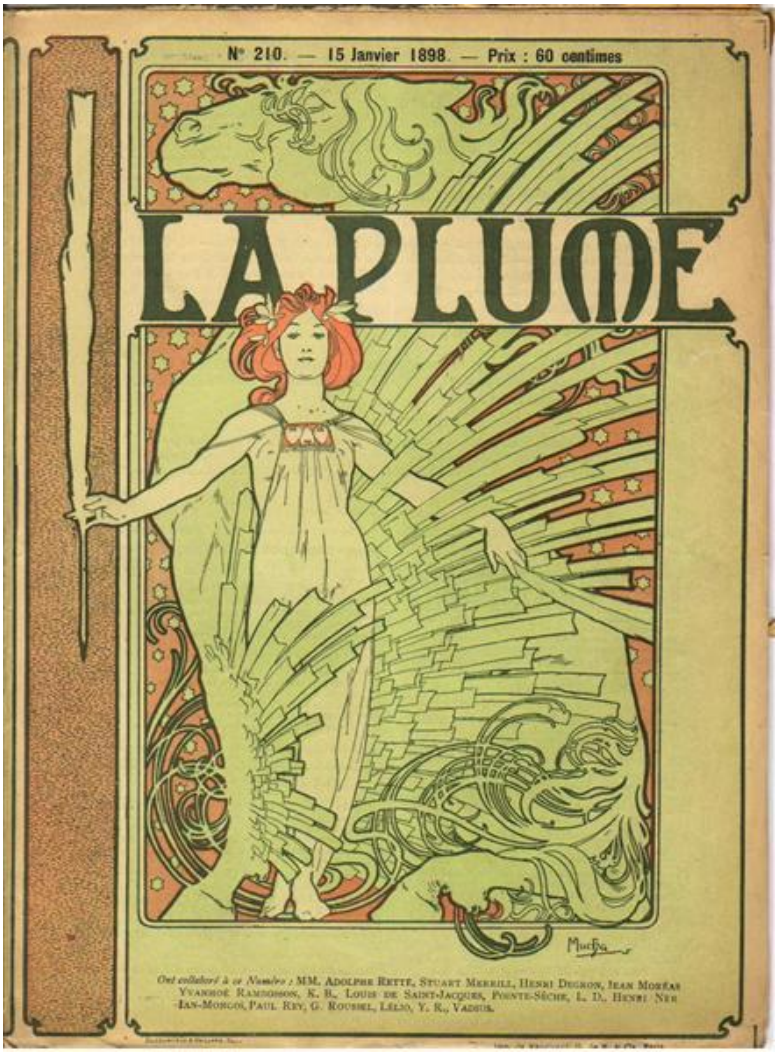
Calendar of cherry blossom

1898
Lithography



La Plume Cover

1898
Lithography



Dance

Part of the series: The Arts
1898
Lithography
Mucha Museum, Prague
60 x 38 cm

Poetry

Part of the series: The Arts
1898
Lithography
Mucha Museum, Prague
60 x 38 cm

Painting

Part of the series: The Arts
1898
Lithography
Mucha Museum, Prague
60 x 38 cm

Music

Part of the series: The Arts
1898
Lithography
Mucha Museum, Prague
60 x 38 cm

Médée

1898
Lithography
Mucha Museum, Prague
206 x 76 cm

Waverley Cycles

1898
Lithography
Mucha Museum, Prague

The West End Review

1898
Lithography
36.3 x 25.5 cm

Evening Contemplation

1899
Part of the series: The Times of the Day
Lithography

Night’s Rest

1899
Part of the series: The Times of the Day
Lithography

Morning Awakening

1899
Part of the series: The Times of the Day
Lithography

Brightness of Day

1899
Part of the series: The Times of the Day
Lithography

Austria

1899
Lithography
68 x 98.5 cm

Chandon Cremant Imperial

1899
Lithography
Private collection
23 x 60.8 cm

Flirt Lefevre Utile

1899
Lithography
30 x 64.2 cm

Hamlet

1899
Lithography
205.7 x 76.5 cm

Moet and Chandon White Star

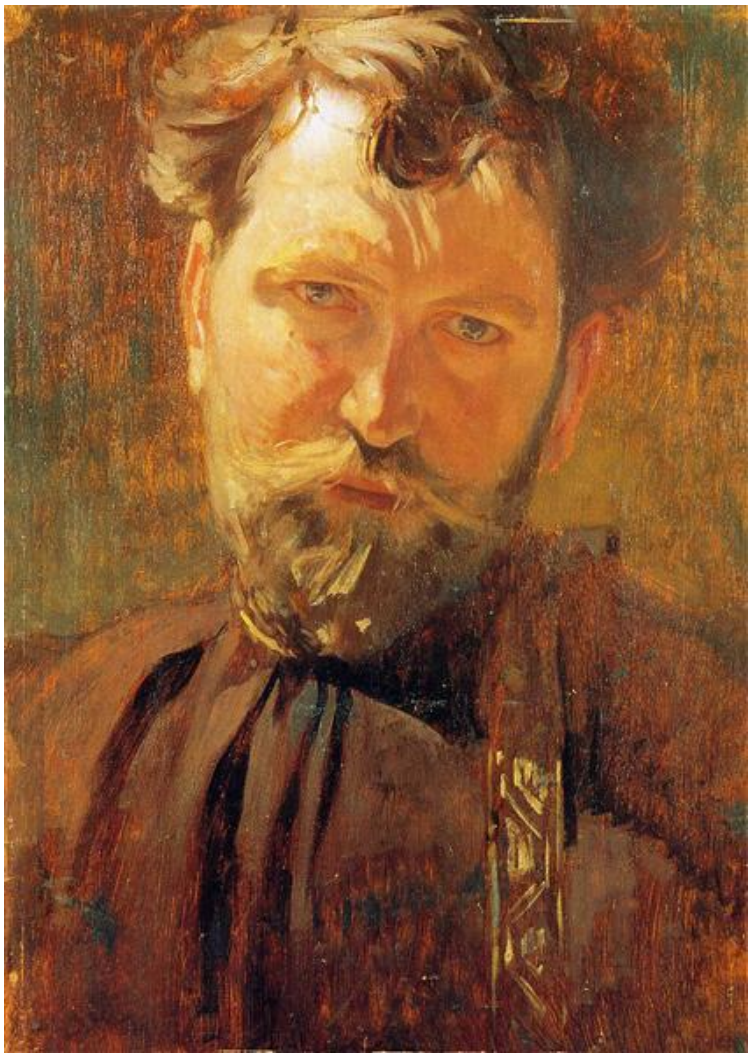
1899
Lithography
Private collection
60.8 x 23 cm

Nude on a Rock

1899
Bronze sculpture
Mucha Museum, Prague

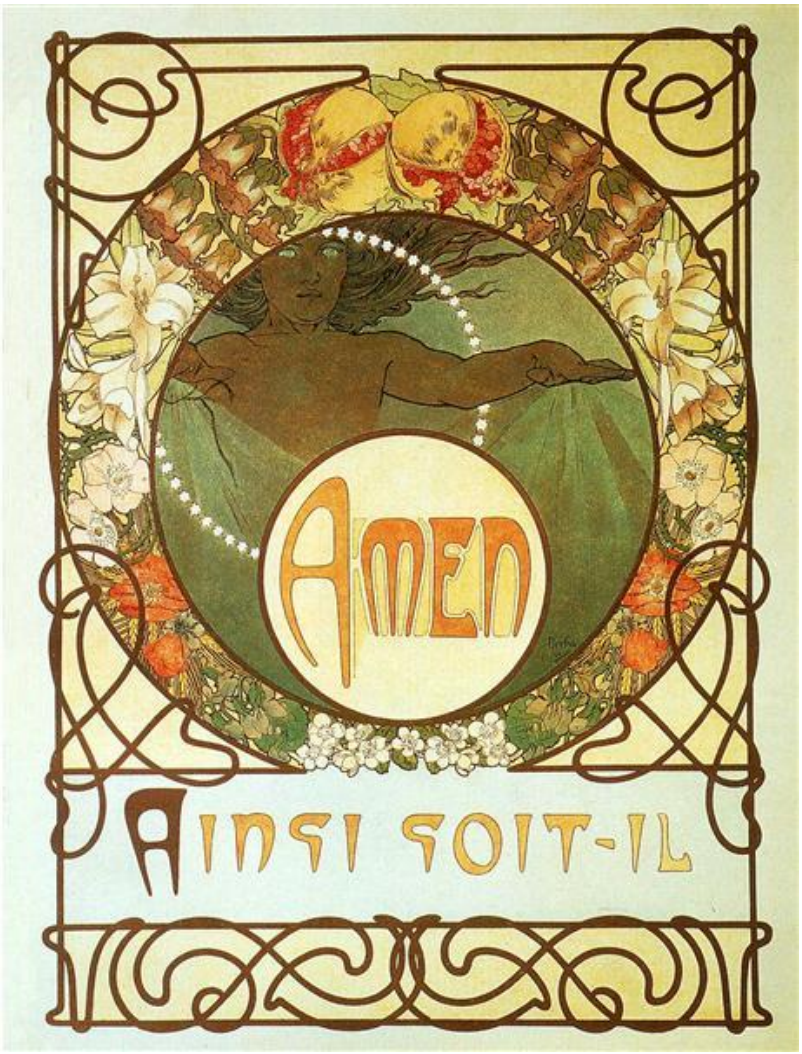
Self Portrait

1899
Oil on board
Mucha Museum, Prague
32 x 21 cm



Design from ‘The Pater’

1899
Lithography



Cow Slip

1899
Lithography

Feather

1899
Lithography

Dusk

1899
Lithography

Dawn

1899
Lithography

1900’s

Spring

1900
Part of the series: The Seasons 2
32 x 73 cm

Summer

1900
Part of the series: The Seasons 2
32 x 73 cm

Autumn

1900
Part of the series: The Seasons 2
32 x 73 cm

Winter

1900
Part of the series: The Seasons 2
32 x 73 cm

Head of a Girl

1900
Bronze, silver and parcel gilt
29 x 22 x 10 cm
Mucha Museum, Prague

Nature

1900
Bronze and amethyst
70 x 28 x 27 cm
Mucha Museum, Prague

Standing Figure

c. 1900
Charcoal, pastel, paper
Mucha Museum, Prague
62.5 x 47 cm

Study of Drapery

1900
Gouache
61 x 46 cm

Study of Figures

c. 1900
Charcoal, pastel, paper
Mucha Museum, Prague

Weeping Girl

c. 1900
Pastel, paper
Mucha Museum, Prague
47.5 x 32.5 cm

Wrestler

c. 1900
Charcoal, pastel, paper
Mucha Museum, Prague
475 x 59 cm

Amethyst

1899
Part of the series: Precious Stones
Lithography

Emerald

1899
Part of the series: Precious Stones
Lithography

Topaz

1899
Part of the series: Precious Stones
Lithography

Ruby

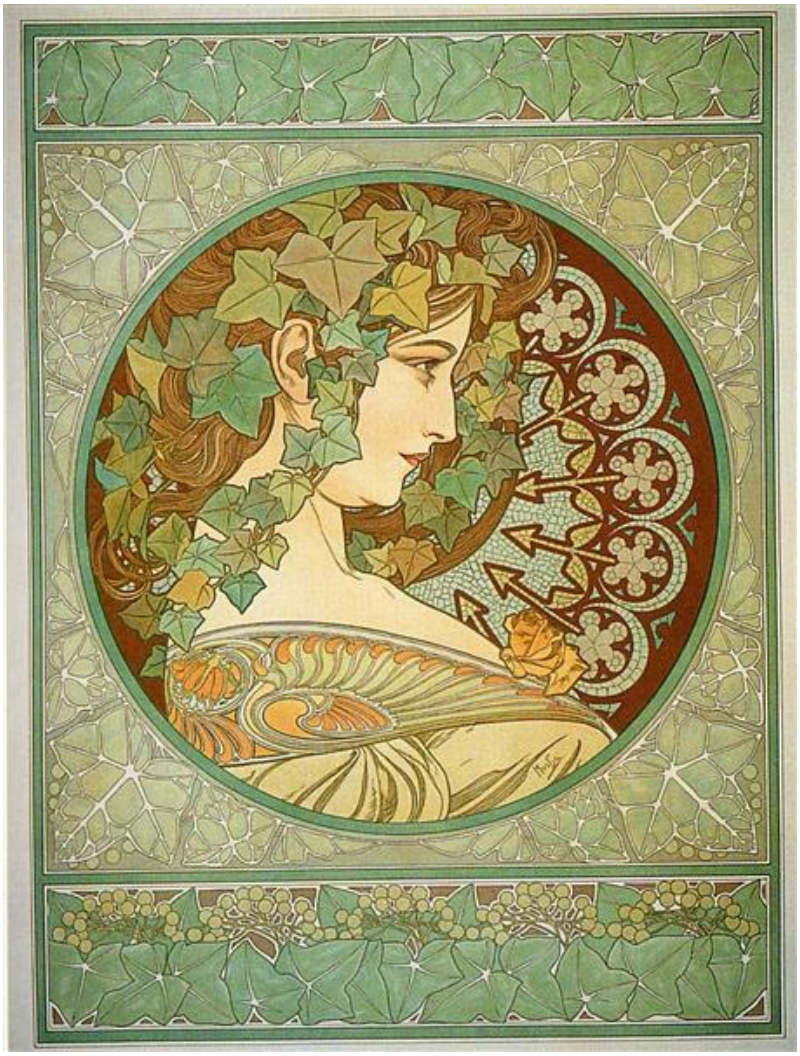
1899
Part of the series: Precious Stones
Lithography

Heidsieck

1901
Lithography
Private collection
66.5 x 49.7 cm

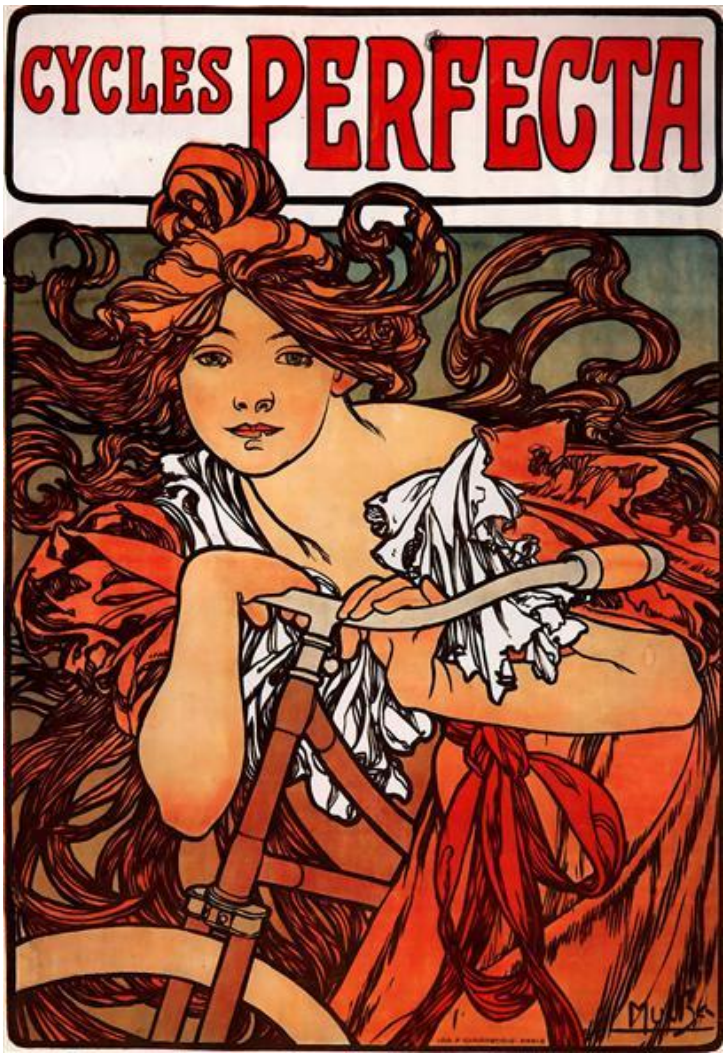
Laurel

1901
Lithography
53 x 39.5 cm



Cycles Perfecta

1902
Lithography
Private collection
154.6 x 104.3 cm



Morning Star

1902
Part of the series: The Moon and the Stars
Lithography

The Pole Star

1902
Part of the series: The Moon and the Stars
Lithography

The Moon

1902
Part of the series: The Moon and the Stars
Lithography

The Evening Star

1902
Part of the series: The Moon and the Stars
Lithography

Studies

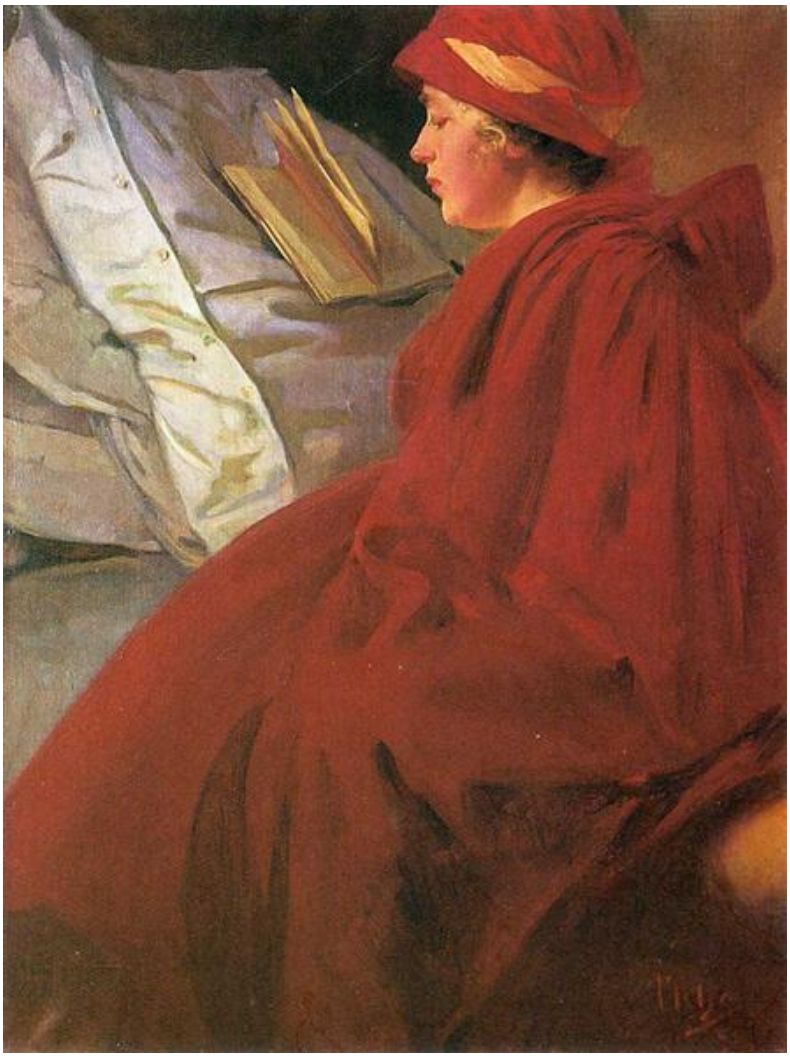
1902
Gouache
52 x 39 cm

Studies

1902
Gouache
52 x 39 cm

The Red Cape

1902
Oil on canvas
Private collection
64.8 x 48.8 cm



Two Standing Women

1902
Lithography

Louisiana Purchase Exposition (St. Louis World's Fair)

1903
Lithography

La Princesse Lointaine

1903
Lithography
53 x 72 cm

General German Exhibition for Trade, Industry and Agriculture

1903

The New York Daily News

1904
Lithography
54 x 81.5 cm

Madonna of the Lilies

1905
Oil on canvas
Mucha Museum, Prague
247 x 182 cm

Portrait of Maruška, the Artist’s Wife

1905
Gouache, board
Mucha Museum, Prague
50.7 x 32.1 cm

Portrait of Milada Cerny

1906
Oil on canvas
Private collection

Self Portrait

1907
Oil on canvas
Private collection
29 x 44 cm

Maude Adams as Joan of Arc

1909
Lithography

1910’s

Spring Night

1910
Oil on canvas
Private collection

Moravian Teachers0 Choir

1911
Lithography
Private collection
108.5 x 79.5 cm

Princess Hyacinth

1911
Lithography

6th

Sokol Festival

1912
Lithography
168.5 x 82.3 cm

8th

Sokol Festival

1912
Lithography
123 x 82.7 cm

Regional Exhibition in Ivancice

1912
Lithography
93 x 59 cm

Slav Epic No. 1: The Slavs in Their Original Homeland

1912
Part of the series: The Slav Epic
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
610 x 810 cm

Slav Epic No. 2: The Celebration of Svantovit

1912
Part of the series: The Slav Epic
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
610 x 810 cm

Slav Epic No. 3: The Introduction of the Slavonic Liturgy

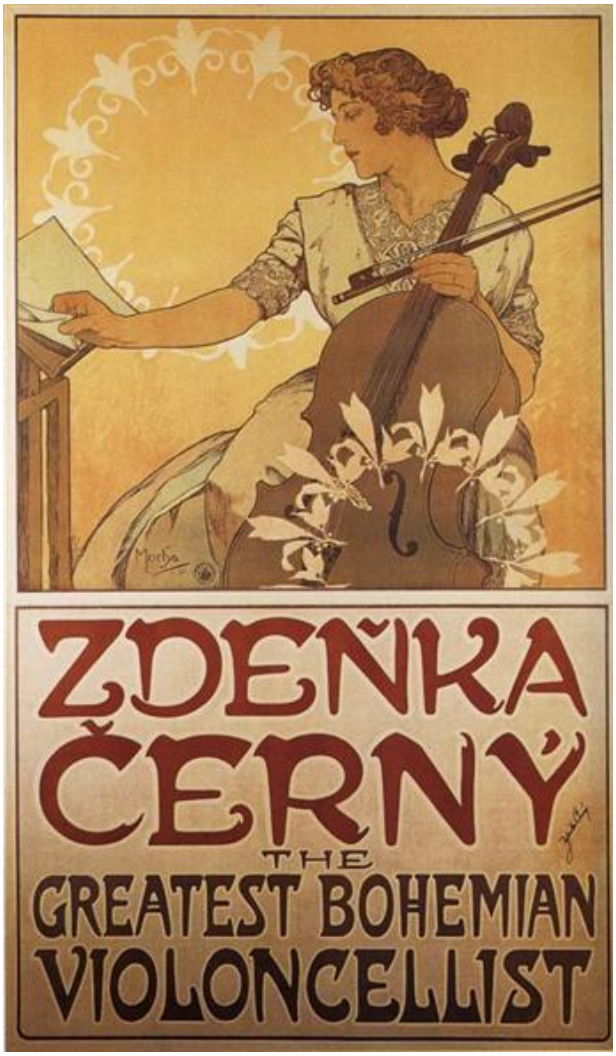
1912
Part of the series: The Slav Epic
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
610 x 810 cm

Portrait of a Girl

1913
Pen and ink
Private collection

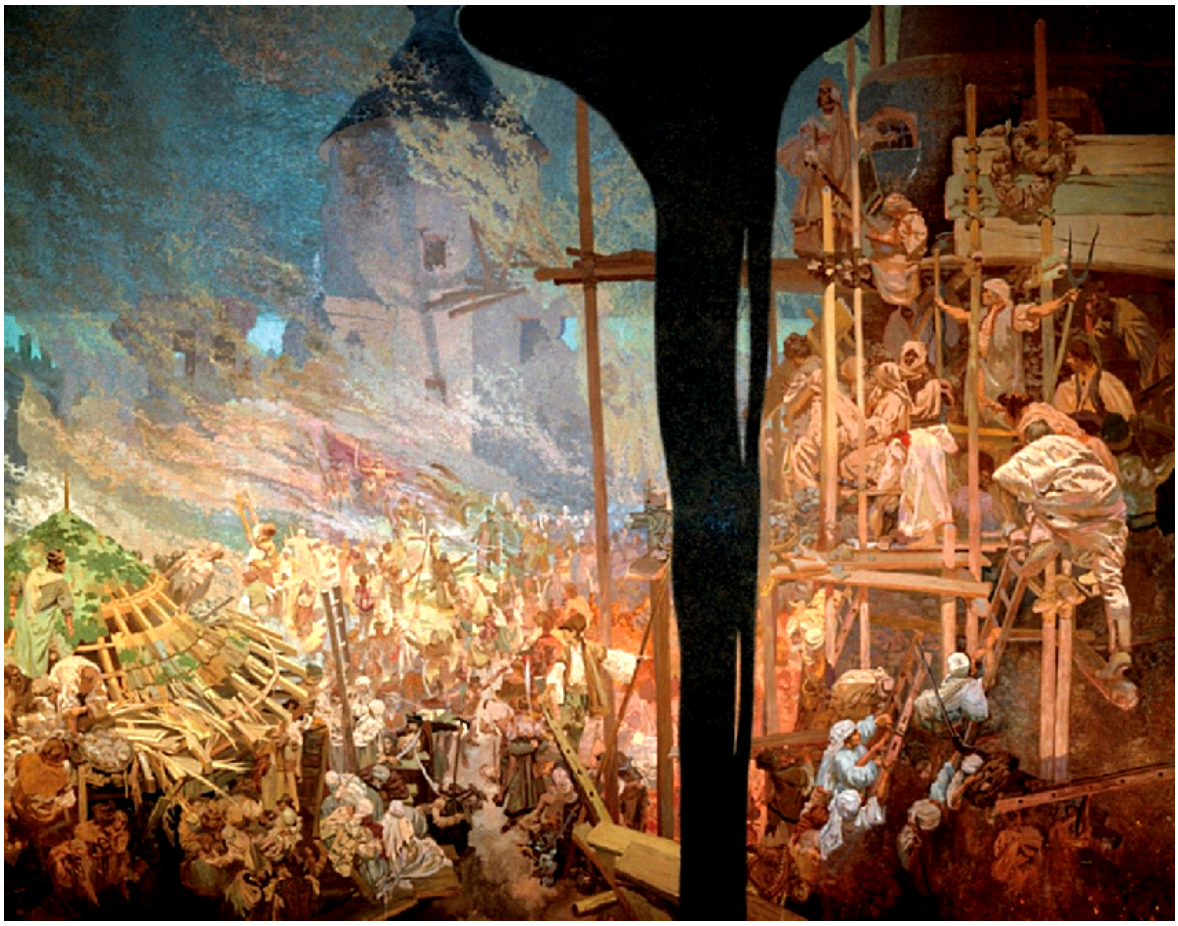
Zdenka Cerny

1913
Lithography
189 x 110 cm



Slav Epic No. 14: The Defense of Sziget against the Turks by Nicholas Zrinsky

1914
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
610 x 810 cm



Slav Epic No. 19: The Abolition of Serfdom in Russia

1914
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
610 x 810 cm

Slav Epic No. 15: The Printing of the Bible of Kralice in Ivančice

1914
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
610 x 810 cm

Slav Epic No. 7: Jan Milíč of Kroměříž

1916
Part of the series: The Slav Epic
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
610 x 810 cm

Slav Epic No. 8: Master Jan Hus Preaching at the Bethlehem Chapel

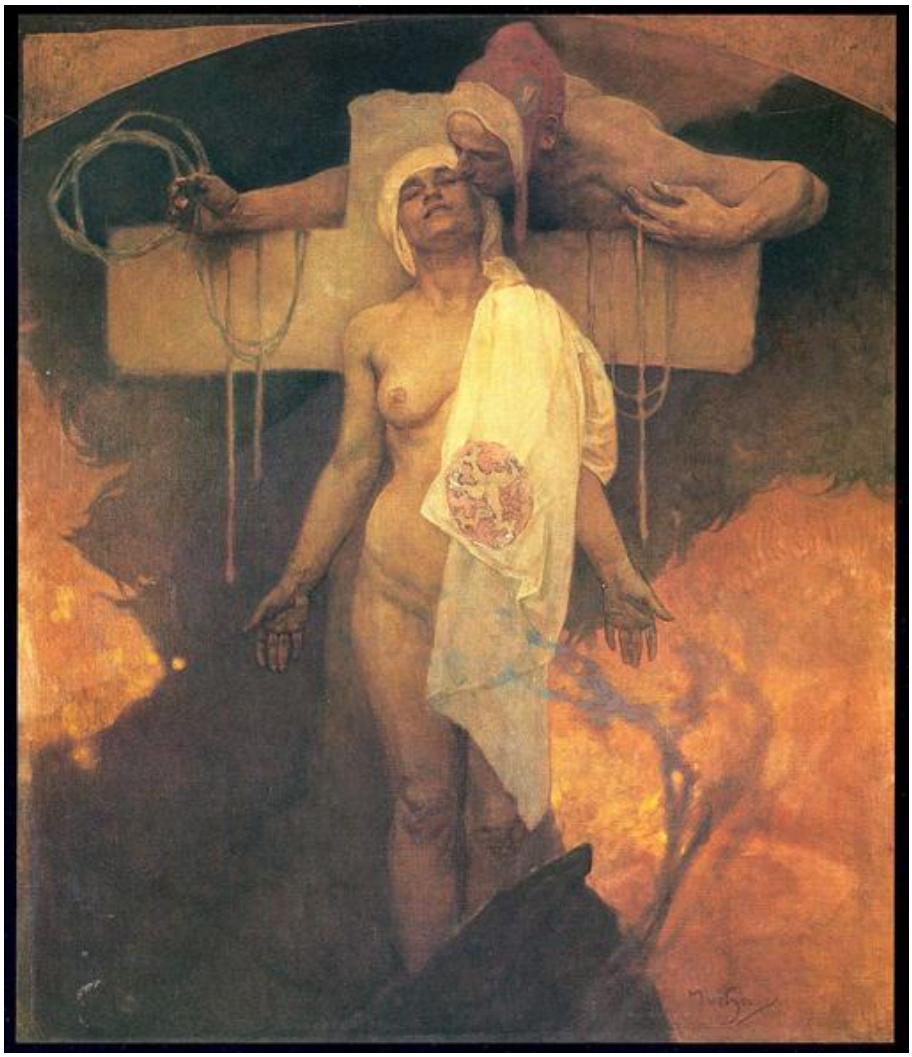
1916
Part of the series: The Slav Epic
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
610 x 810 cm

Slav Epic No. 9: The Meeting at Křížky

1916
Part of the series: The Slav Epic
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
610 x 810 cm

France Embraces Bohemia

c. 1918
Oil on canvas
Mucha Museum, Prague
122 x 105 cm



Slav Epic No. 12: Petr Chelčický at Vodňany

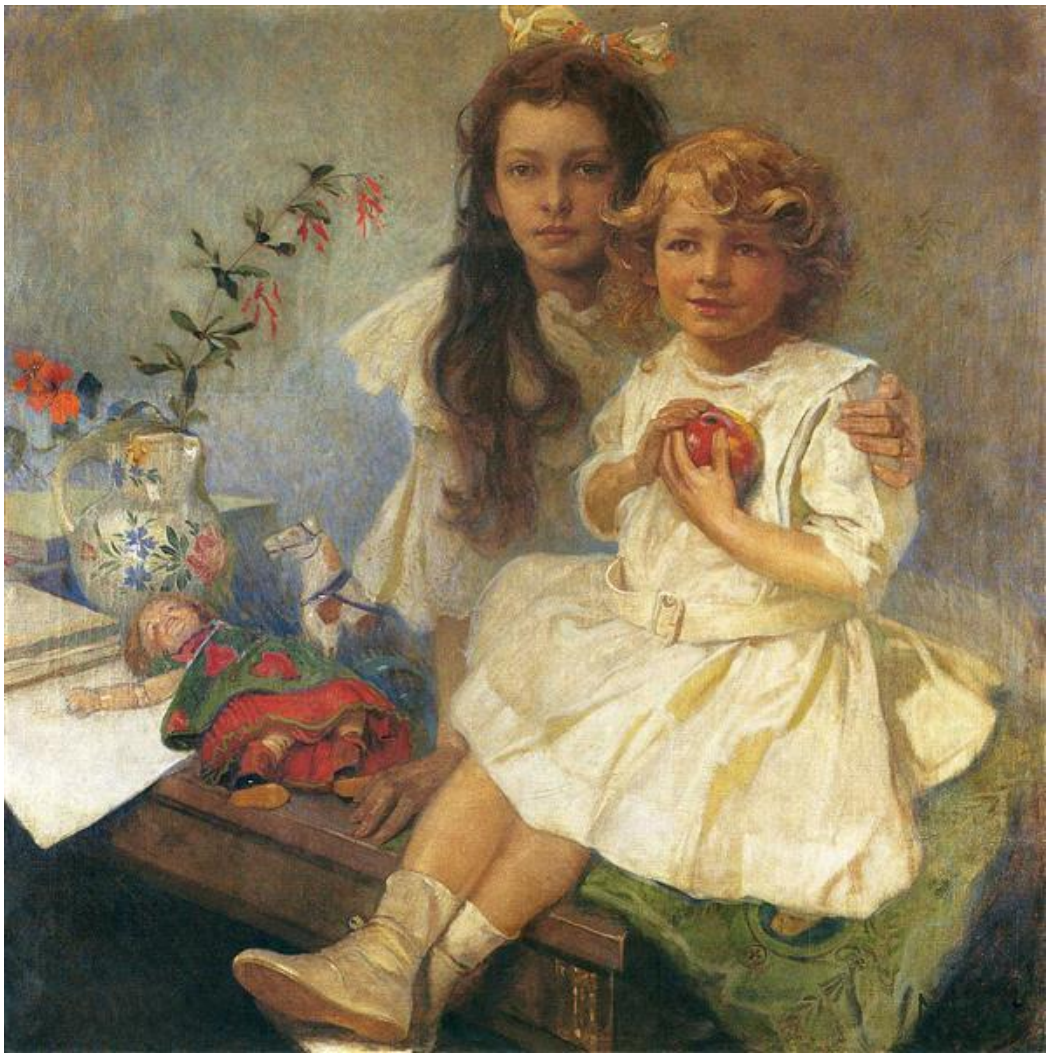
1918
Part of the series: The Slav Epic
Moravský Krumlov Castle, Czech Republic

Slav Epic No. 16: The Last Days of Jan Amos Komenský in Naarden

1918
Part of the series: The Slav Epic
6.20 m × 4.05 m
Moravský Krumlov Castle, Czech Republic

Jaroslava and Jiri, the Artist's Children

1919
Oil on canvas
Mucha Museum, Prague
82.8 x 82.8 cm



1920’s

Fate

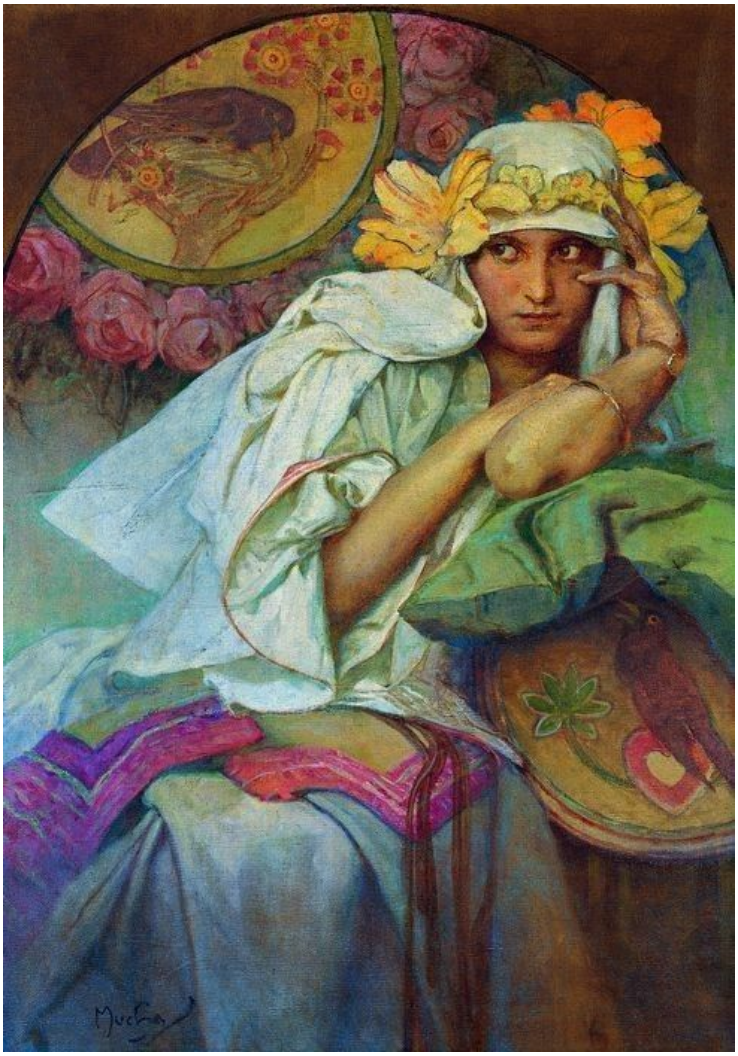
1920
Oil on canvas
Mucha Museum, Prague
51.5 x 53.5 cm

Girl with Loose Hair and Tulips

1920
Oil on canvas
Mucha Museum, Prague
76.8 x 66.9 cm

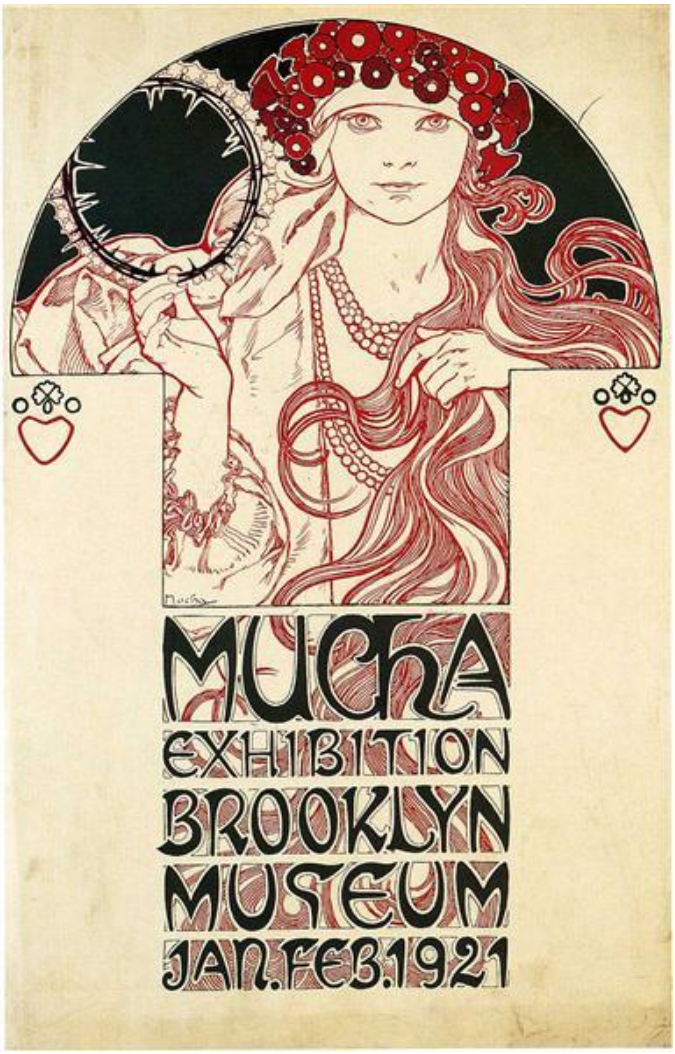
The Muse Sibyla

1920
Oil on canvas
Mucha Museum, Prague



Poster for the Brooklyn Exhibition

1921
Lithography



Woman in the Wilderness

1923
Oil on canvas
201.5 x 299.5 cm
Mucha Museum, Prague

Slav Epic No. 4: Tsar Simeon I of Bulgaria

1923
Part of the series: The Slav Epic
Moravský Krumlov Castle, Czech Republic

Slav Epic No. 13: The Hussite King Jiří of Poděbrady

1923
Part of the series: The Slav Epic
Moravský Krumlov Castle, Czech Republic

Slav Epic No. 5: The Bohemian King Přemysl Otakar II

1924
Part of the series: The Slav Epic
Moravský Krumlov Castle, Czech Republic

Slav Epic No. 10: After the Battle of Grunwald

1924
Part of the series: The Slav Epic
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
610 x 810 cm

Slav Epic No. 11: After the Battle of Vítkov Hill

1924
Part of the series: The Slav Epic
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
610 x 810 cm

Portrait of Jiri

1925
Oil on canvas
Mucha Museum, Prague
72 x 65 cm

Slav Epic No. 6: The Coronation of the Serbian Tsar Stepan Dušan as East Roman Emperor

1926
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
405 x 480 cm

Slav Epic No. 17: Holy Mount Athos

1926
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
405 x 480 cm

Slav Epic No. 18: The Oath of Omladina under the Slavic Linden Tree

1926
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
405 x 480 cm

Slav Epic No. 20: The Apotheosis of the Slavs

1926
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
405 x 480 cm

The Slav Epic

1928
Lithography

Portrait of Jaroslava

c. 1930
Oil on canvas
Mucha Museum, Prague
82 x 65 cm

The Slav Epic in Series Order

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Slav Epic No. 1: The Slavs in Their Original Homeland

Slav Epic No. 2: The Celebration of Svantovit

Slav Epic No. 3: The Introduction of the Slavonic Liturgy

Slav Epic No. 4: Tsar Simeon I of Bulgaria

Slav Epic No. 5: The Bohemian King Přemysl Otakar II

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Slav Epic No. 7: Jan Milíč of Kroměříž

Slav Epic No. 8: Master Jan Hus Preaching at the Bethlehem Chapel

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Slav Epic No. 17: Holy Mount Athos

Slav Epic No. 18: The Oath of Omladina under the Slavic Linden Tree
Slav Epic No. 19: The Abolition of Serfdom in Russia
Slav Epic No. 20: The Apotheosis of the Slavs

Slav Epic No. 1: The Slavs in Their Original Homeland

1912
Part of the series: The Slav Epic
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
610 x 810 cm

Slav Epic No. 2: The Celebration of Svantovit

1912
Part of the series: The Slav Epic
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
610 x 810 cm

Slav Epic No. 3: The Introduction of the Slavonic Liturgy

1912
Part of the series: The Slav Epic
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
610 x 810 cm

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Slav Epic No. 6: The Coronation of the Serbian Tsar Stepan Dušan as East Roman Emperor

1926
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
405 x 480 cm

Slav Epic No. 7: Jan Milíč of Kroměříž

1916
Part of the series: The Slav Epic
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
610 x 810 cm

Slav Epic No. 8: Master Jan Hus Preaching at the Bethlehem Chapel

1916
Part of the series: The Slav Epic
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
610 x 810 cm

Slav Epic No. 9: The Meeting at Křížky

1916
Part of the series: The Slav Epic
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
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Slav Epic No. 10: After the Battle of Grunwald

1924
Part of the series: The Slav Epic
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
610 x 810 cm

Slav Epic No. 11: After the Battle of Vítkov Hill

1924
Part of the series: The Slav Epic
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
610 x 810 cm

Slav Epic No. 12: Petr Chelčický at Vodňany

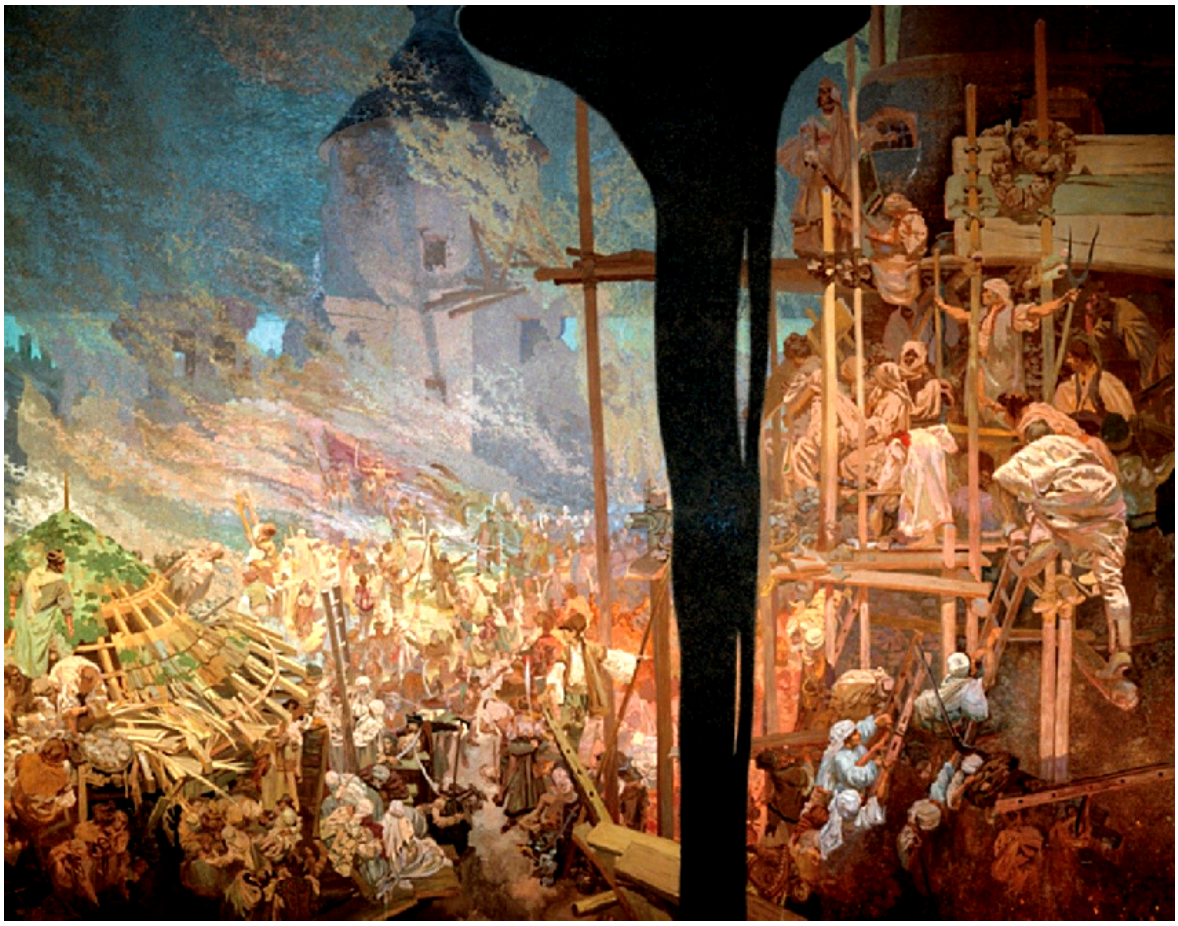
1918
Part of the series: The Slav Epic
Moravský Krumlov Castle, Czech Republic

Slav Epic No. 13: The Hussite King Jiří of Poděbrady

1923
Part of the series: The Slav Epic
Moravský Krumlov Castle, Czech Republic

Slav Epic No. 14: The Defense of Sziget against the Turks by Nicholas Zrinsky

1914
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
610 x 810 cm



Slav Epic No. 15: The Printing of the Bible of Kralice in Ivančice

1914
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
610 x 810 cm

Slav Epic No. 16: The Last Days of Jan Amos Komenský in Naarden

1918
Part of the series: The Slav Epic
6.20 m × 4.05 m
Moravský Krumlov Castle, Czech Republic

Slav Epic No. 17: Holy Mount Athos

1926
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
405 x 480 cm

Slav Epic No. 18: The Oath of Omladina under the Slavic Linden Tree

1926
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
405 x 480 cm

Slav Epic No. 19: The Abolition of Serfdom in Russia

1914
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
610 x 810 cm

Slav Epic No. 20: The Apotheosis of the Slavs

1926
Tempera on canvas
Moravský Krumlov Castle, Czech Republic
405 x 480 cm

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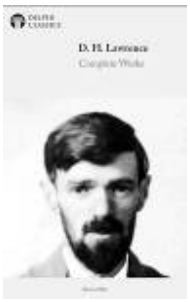

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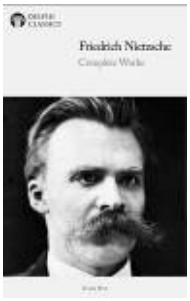

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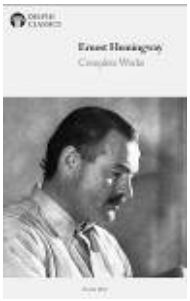

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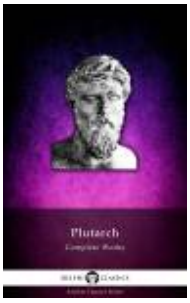

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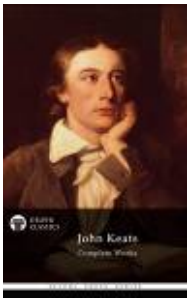

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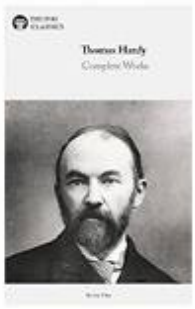

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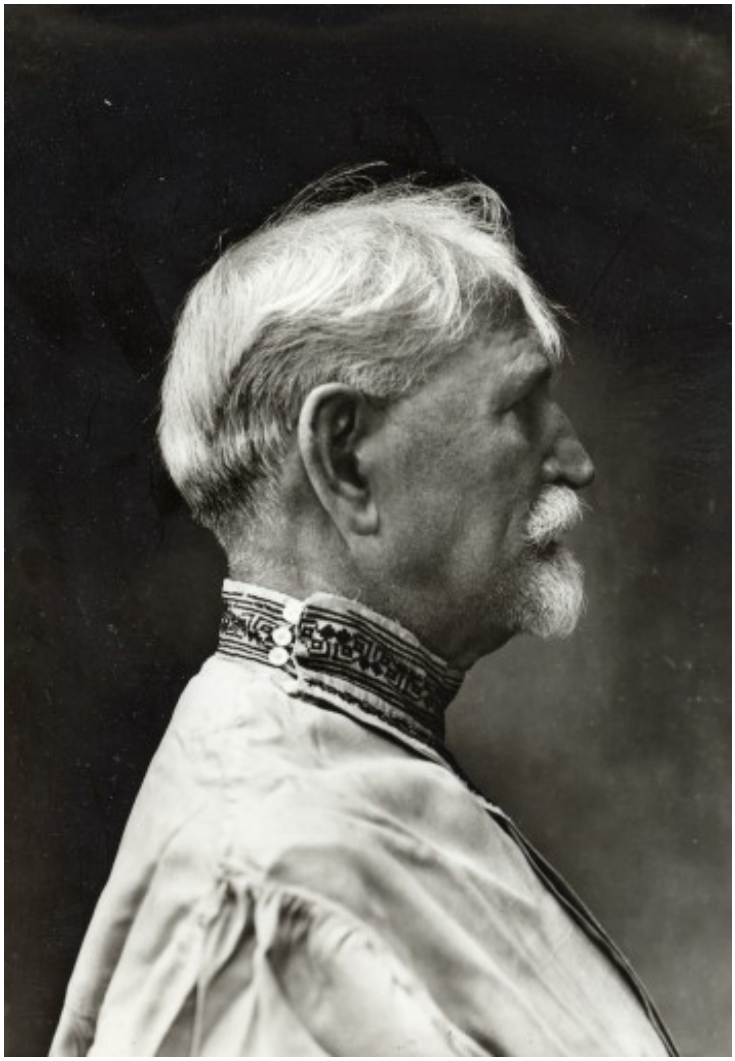

Mucha, self portrait, photography, c. 1930

Vyšehrad Cemetery, Prague — Mucha's final resting place

The Slavín Monument of Vyšehrad cemetery, reserved for notable figures in Czech culture, including Mucha

The inscription to Mucha on the tomb